

The Musical World.

(REGISTERED AT THE GENERAL POST OFFICE AS A NEWSPAPER.)

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VOL. 49—No. 30.

SATURDAY, JULY 29, 1871.

PRICE { 4d. Unstamped.
5d. Stamped.

CRYSTAL PALACE—THIS EVENING, EXTRA GRAND CONCERT (the Last of the Season), with the following powerful cast: Madame Albani, Mdlle. Leon Duval, and Mdlle. Bauermeister: Signor Vizzani, Mr. Bentham, Signor Mendioroz, Signor Rocca, and Signor Foli.

The following programme will be performed: 1. Overture; 2. Romanza, "O Listona" (Don Sebastian) (Donizetti), Signor Rocca; 3. Valse, "Sevilla" (Rialp), Mdlle. Bauermeister; 4. Aria, "Alma Soave" (Marie di Rohan) (Donizetti), Signor Vizzani; 5. Ave Maria (Gounod) (violin, harp, and organ obligato), Mdlle. Leon Duval; 6. Aria, "Sulla Poppa" (Ricci), Signor Foli; 7. Aria, "O Salutaris" (Rossini), Madame Albani; 8. Song, "Elly Mavrounen" (Lily of Killarney) (Benedict), Mr. Bentham; 9. Duo, "Matrimonio Segreto" (Cimaroso), Signor Foli and Signor Rocca; 10. Overture; 11. Romanza, "Alla vita" (Ballo) (Verdi), Signor Mendioroz; 12. Duo, (Semiramide) (Rossini), Madame Albani and Signor Foli; 13. Cavatina, "Salve dimora" (Faust) (Gounod), Signor Vizzani; 14. "Non più mesta" (Rossini), Madame Albani; 15. Aria, "Cujus animam" (Stabat Mater) (Rossini), Mr. Bentham; 16. Duo, "Rigoletto," act II. (Verdi), Mdlle. Leon-Duval and Signor Mendioroz; 17. March.

The band will be largely increased on this occasion. The chorus will consist of the Crystal Palace Choir. Conductor, Mr. MAWES.

Admission, Five Shillings; or by ticket purchased This Day, Half-a-Crown; or by Guinea Season Tickets.

HER MAJESTY'S OPERA, DRURY LANE.

Last Nights of the Opera, which will positively close on Saturday, August 5.

FIFTEENTH APPEARANCE OF MDLLE. MARIE MARIMON.

LAST TIME OF "LA SONNAMBULA."

THIS EVENING (Saturday), July 29, will be performed (for the last time this season) Bellini's Opera, "LA SONNAMBULA." Elvino, Signor Fancelli; Il Conte Rodolfo, Signor Agnelli; Un Notaro, Signor Rinaldini; Alessio, Signor Casaboni; Lisa, Mdlle. Bauermeister; Teresa, Mdlle. Cruise; and Amina, Mdlle. Marie Marimon. To conclude with the second act of the new Ballet, Hilda. Principal dancers: Mdlle. Berta Linda, MM. Rubi, Francesco, Waldenburg, Corelli, and Mdlle. Katti Lanner, supported by the corps de ballet.

LAST WEEK OF THE OPERA SEASON.

SIXTEENTH APPEARANCE OF MDLLE. MARIE MARIMON.

LAST TIME OF "LA FIGLIA DEL REGGIMENTO."

Monday next, July 31, will be performed Donizetti's Opera, "La Figlia del Reggimento." Tonio, Signor Fancelli; Sergente Sulpizio, Signor Agnelli; Caporale, Signor Casaboni; Ortolano, Signor Rocca; La Marchesa, Mdlle. Bauermeister; and Maria, Mdlle. Marie Marimon (her seventh appearance in that character, and sixteenth appearance in England. After which, the Grand Cloister Scene from "Robert le Diable." Elena, Mdlle. Blanche Ricolis; Robert, Signor Vizzani; and Bertramo, Signor Foli.

PRODUCTION OF "ANNA BOLENA."

On Tuesday Next, August 1, will be presented (for the first time these twenty years), Donizetti's celebrated Opera, Anna Bolena. Henry VIII. (King of England), Signor Agnelli; Lord Richard Percy, Signor Prudenza; Lord Rochford (brother of Anne), Signor Caravoglia; Sir Harvey (an Officer of the King), Signor Rinaldini; Smeaton (Page and Minstrel to the Queen), Mdlle. Fernandez; Jane Seymour (Attendant on Anne), Madame Sinico; and Anne Boleyn (Anna Bolena), Wife to King Henry, Mdlle. Tietjens. Chorus of Courtiers, Officers, Lords, Huntsmen, Soldiers, &c. Scene—England. First act—Windsor. The action of the second act takes place in London. Time—1536.

Director of the Music and Conductor, Sir Michael Costa.

The doors will open at Eight o'clock, and the Opera will commence at half-past 8. Stalls, £1 1s.; Dress Circle, 10s. 6d.; Amphitheatre stalls, 7s. and 6s.; Gallery, 2s. Boxes, stalls, and tickets may be obtained of Mr. Bailey, at Her Majesty's Opera Box-office, Drury Lane, open daily from 10 till 5; also of the principal Librarians and Musiciansellers.

REMOVAL.

MADAME ARABELLA GODDARD begs to inform her Pupils and Friends that she has REMOVED from Upper Wimpole Street to Ivy Bank, 49, Finchley Road, St. John's Wood.

BALFE STATUE FUND, THEATRE ROYAL, DRURY LANE.

THE COMMITTEE, representing the Proprietors of Drury Lane Theatre has, with the consent of the lessee, Mr. Chatterton, accepted a proposal, made by the friends of the late Mr. Balfe, to place in the Vestibule of the National Theatre a Statue of our eminent Composer. To those who desire to do this honour to his memory, an invitation is addressed to join a subscription already commenced.

ACTING COMMITTEE.

Sir JULIUS BENEDEICT.
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For the names of the masters vide prospectus.

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Drooping mother, weep no more,
Upward look and see
Her whom thou mournest evermore,
Keeping watch o'er thee.

Grieve not at the will divine,
Humbly strive to bow;
Though bereft, do not repine,
Thy child's an angel now.

Lonely mother, all is well,
The lost, the young, the fair,
Lives now where the happy dwell—
Would'st call thy child from there?

Ever gone to peaceful rest,
A halo round her brow,
Earthly cares touch not her breast—
Thy child's an angel now.

NOTICE.

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Only when twilight creeps,
My sad heart weeps and weeps,
In anguish that ne'er sleeps—
"What might have been!"

Living in his dear smile,
Guarding his weal the while,
A sweet life without guile—
"This might have been!"

Save that relentless spite
Breathed dark shades o'er truth's light,
That I scorned to set right—
"All might have been!"

Truth prevailed, ah! too late
Writhing in chains of fate,
He mourns disconsolate—
"What might have been!"

Strive we by duties done,
So our life's battle 's won,
Crushing, each morning sun—
"Hopes that have been!"

Yet, must I in dream-light,
Waiting for weary night,
Wail and cry by grief's right—
"What might have been!"

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MADAME ARABELLA GODDARD,

By **BERNARD FAREBROTHER**.

London: LAMBORN COCK & Co., 63, New Bond Street, W.

RETROSPECT OF THE DRAMATIC SEASON.

Though the end of the season can scarcely be held to have arrived, since the town is yet crammed with people, the theatres are rapidly shutting their doors. The Strand has been given over to a public entertainer, the St. James's announced on Tuesday its closing programme, and the Globe and the the Opera Comique, the Charing Cross and the Holborn, are, as far as dramatic performances are concerned, altogether shut. Hence, though the time anticipates a little that from which the close of the season is supposed to date, we are justified in taking it for the purpose of retrospect. If most of the theatres are not closed, it is at least certain they will soon become so. The summer, long deferred, has come at last, and seems disposed to compensate for the coyness of its approach by the warmth of its caress. Who that sees the July sun streaming through every crevice of blind or shutter, feels the deep amorous glow of the atmosphere, or hears the hum of infant life which, even in cities, is a characteristic of the season, can fancy the idea of seeking the inside of a theatre? An *al fresco* entertainment might possibly be stood, but how much better than anything of the kind the privilege of doing nothing? Very little more than a fortnight more managers may depend upon it will see men off to cool their glowing forms in Breton seas or on Alpine glaciers, to be in the fields and doze, or, if they are afflicted with that necessity for movement and slaughter which is so discreditably characteristic of the Briton, to stomp across the moorlands killing every thing which the rules of sport render liable to destruction. Ere it is too late, then, and no visitors are left, we may take a resumé of what the past season has produced. Very little to boast of is there. A flatter and less promising season, so far as English dramatic progress is concerned, could not readily be devised. Yet things are not wholly unsatisfactory, and though to reap any good sign in the present aspect of affairs needs a man to look well ahead, and enjoy a pretty sanguine disposition, we yet manage to extract some comfort from the signs of the times. Though there has not been a single event of importance to adorn the dramatic annals; no new play worthy to obtain the not very enviable distinction of ranking among the foremost of modern English pieces; and though no new actor has dawned on our horizon; signs that the public interest in theatrical matter is reawakening are numerous. More and more abundant are the notices of dramatic subjects which appear in journals or magazines from the columns of which such topics have hitherto long been banished. Those papers which have for years past given the drama slight and contemptuous mention, now devote to it much space and attention, a correspondence even concerning the advisability of endeavouring to obtain a subvention from government, or from some other source, has been ventilated in the press, and writers of mark and of reputation have taken part in the controversy. From these and other signs, we judge that there is in England a revival of interest in theatrical matters, and we are sanguine enough to believe it will be followed by some progress in theatrical affairs.

By far the most interesting event of the past season has been the appearance in England of the various French companies whom unexampled stress of calamity has driven in shoals to our shores. The presence of these admirable artists has contributed more than anything else to arouse the slumbering interest of the people in the theatres, and to make the stage a place of which a man may talk in cultivated society, without placing himself outside the knowledge or the sympathies of his audience. The members of the Comédie Française have presented themselves in a band—small certainly, but of highest eminence, and have given a series of performances which have never been equalled in the memory of the oldest playgoer. The fact that the members were so few in number rendered compulsory upon all the acceptance of subordinate rôles. We have seen, then, such admirable actors as M. Got, M. Delaunay, M. Coquelin, Madame Provost-Ponsin, and Madame Emilie Dubois, take rôles which rose scarcely to the level of those known in theatrical parlance as "utility" parts. To this must be attributed the fact that the general representations had completeness, roundness, and integrity, or, to use a French word for which we have no equivalent, had *ensemble* altogether unapproachable. A good knowledge of the masterpieces of early French comedy might be obtained by those who followed the progress of the company. *Tartuffe*, *Le Misanthrope*, *L'Avaro*, *Le Malade Imaginaire*, *Le Médecin Malgré lui*, *Les Fourberies de Scapin*, *Le Menteur*, and *Le Barbier de Séville*, followed each other, showing at once the resources of French comedy, and those of the company visiting London. Nor were modern pieces unrepresented, since *Le Duc Job*, *Le Gendre de Monsieur Poirier*, *L'Honneur et l'Argent* and *Mercadet* showed the most renowned of specimens of modern comedy. *The On ne badine pas avec l'Amour*, *Il faut qu'une porte soit ouverte ou fermée*, and *la Nuit d'Octobre* of Alfred de Musset, presented a class of works, of unexampled delicacy and beauty, to which, in England, we have nothing equivalent. Upon these productions we have dwelt so often at length, there is no need for us now to recur to them. We will only express our gratification that the retiring artists bear with them

sentiments of recognition and friendliness towards England, which will smooth the path to a drawing together of the two nations, and which renders probable their speedy return.

At the Lyceum, under the splendid conduct of M. Raphaël Felix, several companies have succeeded each other. The representations at this house of the Vaudeville Company, however, supported by such artists as Mdlle. Brindeau, MM. Delaunay, Parade, Munié Colson, and Madame Fargueil, came scarcely behind those at the Comédie. A whole range of French dramas, including the masterpieces of M. Sardou, M. Barrière, and others of the most popular school of French writers, were given with remarkable completeness. The treat thus afforded, we should be glad to think, would prove annual. Less importance attaches to the performances of the Variétés company, and when we get to the companies performing now at the Lyceum and the Gaiety, we are out of our track, and in the grounds of our musical *conférence*. It would not do to pass, however, without mention the performances at the Charing Cross, which were throughout of the most satisfactory kind. When Mdlle. Dejazet, departing, had taken away the support of her name, the company which remained presented several comedies in a style worthy of highest commendation.

Turning to English productions, we find dramatised versions of novels enjoying the place of honour. Drury Lane made its last year's hit with a novel of Sir Walter Scott, dramatised by Mr. Halliday, and intends, if we may trust report, to make a similar venture during the coming season. The Adelphi, following suit, has given a version from the same pen of M. Hugo's wonderful historical novel of *Notre Dame*. One piece representing the poetical drama we have in the *Joan of Arc* of Mr. Tom Taylor, which still holds possession of the Queen's Theatre. Beside the interest aroused in the question of whether or not it is right to hurt the feelings of an audience by a too liberal presentation of the appearance of suffering or danger, all thought of the merit of the play has disappeared. Our verdict on this point is clear and distinct. The crowning scenes in *Joan of Arc* are in distinct violation of art, which disappears the moment the thought of real danger to an individual supplants that of imaginary danger to a fictitious character. This, however, is not the time to enter upon the question, and the piece, whatever its demerits or merits in style or in art, has enjoyed an unvarying popularity. It is still, we need hardly say, playing, and is likely to remain on the bill so long as the present season lasts, and, perhaps, to reopen that which follows. Mr. Gilbert's fairy comedy of *The Palace of Truth* must be reckoned among the higher efforts of the season. Its reception at the Haymarket was gratifying, and its production has paved the way for the association of a better class of literary entertainment with the spectacle, on which the public will always insist. Mr. Byron's new comedy at the Haymarket—*An English Gentleman*—is fairly effective, but, like his piece at the Olympic, lacks character and colour. Legitimacy has not been unrepresented, Mr. Phelps having played very satisfactorily at the Princess's Sir Pertinax MacSycophant, Lord Ogley, Mephistophiles, and other parts in which he shows himself an admirably competent actor. Mr. Robertson's loss has driven the Prince of Wales's upon the expedient of reviving his old pieces, since they are now unable to obtain the new. Managers and public alike approve of this. What the actors say is, perhaps, not equally favourable. Among melodramas must be mentioned Mr. Burnand's *Lighthouse on the Carn Ruth*, which had a fair run at the Adelphi. Mr. Robertson's last work, *War*, was produced with signal unsuccess at the St. James's, and was followed shortly afterwards by the much-lamented death of its author. The beautiful little Court Theatre has opened, and has given a series of entertainments all agreeable, and some of more than ordinary attractiveness. To this house Mr. Gilbert appears to stand in the relation formerly occupied by Mr. Robertson at the Prince of Wales's. Mr. Gilbert's comedies and his extravaganzas prepared for it have been equally clever and popular. Good comediettas have been given at the Royalty: *Dora's Device*, by Mr. Reece first, then *Behind a Mask*, and now, lastly, Dr. Marston's really charming *Lamed for Life*. *Wait and Hope*, by Mr. Byron, produced at the Gaiety, should not be forgotten, nor should the marvellous burlesque of *Aladdin the Second*, in which Mr. Thompson's dresses and decorations surpassed in taste anything we have seen at the theatres. Music, however, has formed the principal attraction at this popular house. Mr. Albany has kept the Vaudeville going, and has found time besides to supply the St. James's with a comedy, *The Two Thorns*, which was an ambitious attempt, and almost a great success. His drama of the tombstones, now being represented at the Vaudeville, is a strange medley of genius and peculiarity. Since the Olympic forewore Dickens, it has abated nothing of its popularity. The prosperous commencement of the Holborn has led to a very unpromising termination, while the fortunes of the Globe, though various, have been on the whole unfavourable. Such portions of the success of the Strand as has not depended on burlesques has been due to the clever intrigue of Mr. Sketchley's comedies.

We have not entered more fully into these productions, few of them being of interest enough to demand a second notice. Among signs of

increasing interest in theatrical affairs may be mentioned the publication of two important works on dramatic subjects: *The Memoirs of C. M. Young*, and Mr. Fitzgerald's *Principles of Comedy and Dramatic Effect*.
J. K.

HER MAJESTY'S THEATRE.

The continued illness of Mdle. Marimon has been a source of great disappointment to the frequenters of Mr. Mapleson's theatre. Not that his company is without attractions which might enable him to dispense altogether with the new lady, but that when the public expects something which seldom or never comes, there ensues a certain feeling of depression not easily got rid of. We were therefore pleased to read in official announcements that Mdle. Marimon, having entirely recovered, was to appear again on Tuesday night as Maria, in the *Figlia del Reggimento*, a character which she sustains so admirably, and which she sustained on the occasion advertised as admirably as ever.

Meanwhile, Mr. Mapleson has been enabled, with the invaluable aid of Sir Michael Costa, and the highly efficient company at his disposal, to give striking representations of some of those operas which, this season, have been welcomed with most favour. He has brought forward, moreover, some hitherto unknown singers, who, if none of them of the highest stamp, are at least presentable enough to show the manager's desire to increase the attractions of his theatre. In *Lucia di Lammermoor*, for example, there was a new Edgardo and also a new Enrico. The Edgardo, Signor Prudenza, is a tenor with a certain degree of merit, but not of such as to encourage us in the belief that he is destined to occupy a high position on the London Italian operatic boards, where all the greatest singers in the world have from time to time been judged. Nor is he young enough to justify an idea that, with any amount of study, he can attain perfection. Signor Bignio, a Hungarian of repute at Vienna, was, we understand, engaged expressly to undertake the principal character in Herr Wagner's *Olandese Dannato*, to the impersonation of which he in a great measure is indebted for his fame. But as the idea of reproducing that very original and remarkable work, which, last year, with Mdle. di Murska and Mr. Santley created so lively an impression, has been unfortunately abandoned, Signor Bignio has scarcely enjoyed a fair chance of earning distinction among us. We cannot greatly admire his delineation of Lucia's intriguing brother, though we have no doubt whatever that in characters more suited to his peculiar voice and idiosyncrasy he is likely to excel. Mr. Mapleson's third new singer is Signor Mendioroz, a Spaniard, who in the character of Rigoletto won at least a *succès d'estime*, showing himself possessed of a capable and agreeable barytone voice, a prepossessing stage presence, and considerable dramatic aptitude. In addition to these requisites, Signor Mendioroz is young, and consequently holds out hopes for the future.

At the last performance of *Robert le Diable* the chief character was very creditably sustained, for the first time, by Signor Vizzani, who, as he becomes more familiar with the music and the dramatic exigencies of the part, will doubtless be able to enter into it with more spirit and confidence. Here, again, is a young artist—a tenor, moreover—of whom good things may fairly be expected. Tenors of the right calibre are scarce now-a-days, on the Italian stage as elsewhere; and it is impossible to look at one even of mere promise without a certain degree of interest. We may add that at this performance of Meyerbeer's first grand French opera the part of the Abbess Helena, in the scene of the "Resuscitation of the Nuns," was admirably danced and "mimed" by Mdle. Blanche Ricois.

For the last fortnight the interest of the performances at Her Majesty's Opera may be said, apart from the admirable *ensemble*, to have been sustained by Mdle. Tietjens, Mdle. Ilma di Murska, and Madame Trebelli-Bettini, three artists who, no matter what they may undertake, would go far to make any company attractive. *Semiramide*, for example, with the first and third of these in the "cast," has furnished us with some of the best performances of the season; while in *Robert le Diable*, to which we have already referred, Mdle. Ilma di Murska's impassioned delivery of the famous air, "Robert toi que j'aime," to quote the original French words, is invariably among the greatest successes of the evening. On Saturday Mdle.

di Murska more than confirmed the favourable impression she created from the first as Gilda, in *Rigoletto*; the new French tenor, M. Capoul, sang with the fervour and animation with which he has been accredited; and Mdle. Fernandez, a young Englishwoman of Spanish parentage, some time favourably known in London concert-rooms, played the character of Maddalena with remarkable sprightliness, and aided no little in the effect produced by the famous quartet, "Bella figlia," which, as usual, was unanimously encored.

A very fine performance of *Fidelio* was given on Monday, with Mdles. Tietjens and Sinico, Signors Vizzani, Agnesi, and Foli in the principal parts. The overture to *Leonore*, No. 3, was magnificently played under Sir Michael Costa's direction, and unanimously encored. Mdle. Tietjens was never in finer voice, and never acted more splendidly. On Tuesday (as we have already stated) Mdle. Marimon reappeared in *La Figlia*; and on Thursday *Robert le Diable* was repeated. To-night *La Sonambula*.

ROYAL ITALIAN OPERA.

The operas given during last week were the *Huguenots*, *Le Astuzie Femminili*, *La Favorita*, *L'Etoile du Nord*, *Faust*, and *Dinorah*. Six performances in as many nights, and five out of the six devoted to operas of the French school, requiring as much care and completeness in the scenic arrangements as in the musical execution, before and behind the lamps, say no little for the resources of the theatre—and, it is only fair to add, for the zeal and ability of Mr. Augustus Harris, who now for a quarter of a century, allowing for two seasons when he was engaged by Mr. Lumley, at Her Majesty's Theatre, has undertaken the onerous and responsible duties of stage manager at Covent Garden.

The most interesting and important event of the week, the "farewell" performance of Signor Mario, has already been described. Next in interest was Madame Adelina Patti's first appearance as Valentine in the *Huguenots*, on the occasion of her benefit. All we feel bound to say at present about this new and ambitious essay of the richly endowed lady is that, if the enthusiasm it excited among an audience which crammed the theatre to the roof can be accepted as a genuine test, Madame Patti must be accredited with a new triumph. At the end of the great duet with Raoul she was thrice called before the curtain with acclamation; Signor Mario had to pick up bouquets and wreaths till he was fairly exhausted, and many were left on the stage, to be gathered by less distinguished hands. Nevertheless, we cannot but feel that there are limits even to the versatility of this, one of the most versatile, and in her own particular line, which need not be designated, incomparable of artists; and we are also of opinion that Madame Patti's physical attributes alone would constitute a barrier to her obtaining eminence in the higher walks of lyric tragedy. Her Leonora, in the *Trovatore*, we admit, is admirable, as she has shown on more than one occasion; but there is a long step between Leonora and Valentine, Meyerbeer's music, moreover, notwithstanding all that has been said about that of Verdi, being infinitely more trying to the voice. At the same we are so convinced of the thorough earnestness of Madame Patti in whatever she attempts that we prefer awaiting another opportunity of forming a judgement as to her capabilities for excelling in the new sphere to which she is now apparently directing her thoughts. Though a first experience does not justify a verdict of unqualified approval, it is equally insufficient, on the other hand, to warrant condemnation without appeal. The performances of no artist whom we can call to mind have been worthier calm and deliberate consideration than those of Madame Adelina Patti.

We have had "benefits" of late, in rapid succession. For the "benefit" of M. Faure, the *Hamlet* of M. Thomas was selected; for that of Mdle. Pauline Lucca, *Le Nozze di Figaro*; but about the *Hamlet* of the accomplished French baritone, as about the Cherubino of the vivacious little Teutonic soprano, we have already spoken. The opera chosen for the "benefit" of Mdle. Mathilde Sessi was *Faust e Margherita*, in which the fair-haired Austrian assumed the character of the heroine. There was much to praise in Mdle. Sessi's assumption, the least satisfactory part of which was her delivery of the "Air des Bijoux." In the Garden duet with Faust (played, for the first time this season,

by the always ready and competent Signor Naudin) she evinced extreme sensibility, imparting full meaning to some of the most touching and beautiful passages; while in the Cathedral scene, where Margaret vainly strives to pray, interrupted at intervals by the voice of conscience, mysteriously conveyed through the sepulchral tones of the, to her, invisible Mephistopheles, she surprised many by her earnest intelligence. M. Faure (Mephistopheles) was never more impressive in this strikingly dramatic situation. But no more need be said about *Faust e Margherita*, already frequently referred to, except that Mdle. Scalchi played Siebel, and Signor Cotogni played Valentine, with their accustomed ability.

Had a little more care been bestowed upon the production of Cimarosa's pretty and sparkling musical comedy, *Le Astuzie Femminili*, it would doubtless have made a greater impression, and in all probability have brought a larger audience to the second performance. But, with the best intentions, we cannot bestow a word of commendation upon the execution of this hitherto unknown work of a great Italian master. Not that the representatives of the six characters, who, without the aid of chorus, have to sustain the weight of the opera, were indifferent; on the contrary, they took every pains to show that, while the "cast" might have been more efficient, the music was safe enough in their hands. Mdle. Sesi as Bellina, Madame Vanzini as Ersilia, and Mdle. Scalchi as Leonora, whose joint intrigues to avert a distasteful, and bring about a desired, marriage give the title to the opera, were all very good, and Mdle. Scalchi's spirited delivery of an interpolated air earned a well-merited "encore" on both occasions. Signor Bettini, as Filandro, thanks to woman's wit, the ultimately successful lover of Bellina, Signors Cotogni and Ciampi as Dr. Romualda and Giampaolo, her cunning but unsuccessful suitors, also took commendable pains; but, in spite of this, the representation generally cannot honestly be cited in any respect as one which the public have a fair right to expect from an establishment with such enormous means and appliances at command as the Royal Italian Opera. If *Le Astuzie Femminili* was intended as a "sop to those amateurs and critics who habitually cry out for some "classical" revival, as an occasional pleasant contrast to the stereotyped repertory of the day, we are bound, in due regard for truth, to protest that it might have been administered more graciously. Produced at the fag end of the season, and got up, as it were, in a scramble, no especial importance was evidently attached to it by the manager, who never contemplated making it a "stock opera" any more than, some years ago, he contemplated making a "stock opera" of the late Auber's admirable *Domino Noir*. The music of Cimarosa, like that of Auber, however, is genial, charming, and masterly, all the same—far more so, indeed, than that of a good many works we could mention which, time out of mind, we have been annually forced to hear. Better leave such genuine things alone than make use of them as mere stop-gaps.

About the *Etoile du Nord* there is little to say which has not previously been said this season. Mdme. Adelina Patti has made the part of Caterina her own. It is only fair to put in a word in praise of Mdle. Liebhart, who, in consequence of Mdme. Monbelli's illness, had recently undertaken the character of Prascovia, which she impersonates with characteristic liveliness, besides giving the music with the point and readiness of a well-trained singer. *Dinorah* was the opera on Saturday night, with Madame Patti as Dinorah, a part even more thoroughly suited to her than Caterina. The several performances of this charming pastoral in music have been among the very best of the season; and, perhaps, that of Saturday night was best of all. Never has Madame Patti exerted herself with more brilliant results; and never was her marvellous delivery of the "Shadow Song," consummate alike as a dramatic and vocal exhibition, received with more enthusiastic tokens of delight. That she was compelled to repeat the quick movement it is scarcely requisite to add. Signor Graziani was Hoel (the earliest representative of the part, by the way, in this country); Signor Bettini impersonated the not over-valiant Corentin; and Mdle. Scalchi played the First Goatherd, winning the accustomed applause for her admirable delivery of the air, "Fanciulle che il core," composed by Meyerbeer expressly for the late Madame Nantier Didiée, when the *Pardon de Ploermel* was first produced, in its Italian dress, at Covent-garden

Theatre, under its newly improvised title of *Dinorah* (1859). In the idyll which commences the last act the characters of the Hunter, the Reaper, and the "Second Goatherd" were sustained, as before, by Signor Tagliafico, Mr. Wilford Morgan, and Mdle. Madigan. The house was crowded in every part by one of the most brilliant audiences of the season; and rarely has an operatic performance been listened to with more evident satisfaction. At the end of every act the chief singers were loudly summoned forward; and at the conclusion, after the National Anthem had been given by the chorus, Madame Adelina Patti was called on alone—a compliment, remembering the perseveringly active part which the accomplished lady has taken throughout one of the most generally prosperous seasons under Mr. Gye's management, most justly her due.

We may add, if only to excuse ourselves from what, under the circumstances, would be the superfluous task of recapitulation, that the success to which we refer was almost wholly independent of novelty. The operas given this year, taking them, as well as we can remember, in the order of succession, have been *Lucia di Lammermoor*, the *Traviata*, *Guillaume Tell*, the *Figlia del Reggimento*, *Faust e Margherita*, *Don Giovanni*, the *Favorita*, the *Sonnambula*, the *Puritani*, the *Flauto Magico*, the *Barbiere di Siviglia*, the *Huguenots*, *Dinorah*, *Rigoletto*, *Otello*, *Fra Diavolo*, the *Nozze di Figaro*, the *Africaine*, *Martha*, the *Etoile du Nord*, *Un Ballo in Maschera*, *Esmeralda*, *Il Trovatore*, *Hamlet*, *Le Astuzie Femminili*, and two acts of *Masaniello*—25 in all, together with fragments from an opera, the *Astuzie Femminili* of Cimarosa being the only instance in which the desire to offer a new attraction to the public was evinced. *La Donna del Lago*, *La Juive*, *Les Diamans de la Couronne*, *Le Prophète*, *Der Freischütz*, *Le Domino Noir*, and *Il Matrimonio Segreto*, with the tempting distribution of the *dramatis personæ* laid down in the prospectus, were none of them forthcoming. However, we may look forward to these as treats in store for the future.

SIMS REEVES AT DULWICH COLLEGE.

Not often has a "breaking up" been celebrated under more attractive circumstances than those which accompanied the last day of term at Dulwich College on Tuesday. Under the kindly and genial rule of Dr. Carver, music has ever been fostered at this institution as one of the essentials of education. Long before the existence of the present noble building, the Dulwich choir had obtained an exceptional reputation. The experience of Tuesday evening proved that a very considerable proportion of the scholars still delight in profiting by the skilful teaching of Mr. James Brabham, the accomplished organist of the college. The entertainment afforded to the numerous guests was, with one important exception, confined to the efforts of past and present "Dulwichians." To this may be ascribed the absence of lady performers. The exception was indeed a notable one—Mr. Sims Reeves—who had most gracefully and generously placed his invaluable services at the disposal of Dr. Carver. Under these circumstances it was a matter of small wonder to see the hall crowded with a distinguished audience. The first part consisted of sacred music; the second portion was made up of miscellaneous selections. Mr. Reeves, who was greeted with a perfect hurricane of cheering from the scholars both in the choir and in the gallery set apart for them at the back of the hall, and with a more staid but equally enthusiastic reception from their seniors, sang Handel's "Deeper, and deeper still," and the recitative and aria from Handel's *Gideon*, "Lord, who am I?" and "Lord, in youth's eager years." He was in splendid voice, and his pathetic declamation in Handel's recitative created the usual profound impression. Mr. Reeves reserved his final effort as a veritable *bonne bouche* for the boys, as in the second part of the concert, by his singing of the "Bay of Biscay," he roused his youthful auditors to such a pitch of excitement that the great tenor, conquering his well-known hostility to the encore system, was obliged to repeat two verses of the song. How well the Dulwich choir is trained, was proved by their delivery of Hatton's "Like as a father pitieth his own children;" of the quartet and chorus from *Elijah*, "Cast thy burden;" of Kreutzer's "Chapel;" of the prayer from *Mosé*, and several other concerted pieces. Altogether the concert achieved a success that augurs well for its successors.

BREAKFAST.—EPPE'S COCOA.—GRATEFUL AND COMFORTING.—The very agreeable character of this preparation has rendered it a general favourite.—The *Civil Service Gazette* remarks:—"By a thorough knowledge of the natural laws which govern the operations of digestion and nutrition, and by a careful application of the fine properties of well-selected cocoa, Mr. Eppe has provided our breakfast-tables with a delicately flavoured beverage which may save us many heavy doctor's bills." Each packet is labelled: JAMES EPPE & CO., Homoeopathic Chemists, London. Also makers of Eppe's Cacaoine, a very thin evening beverage.

ROYAL ACADEMY OF MUSIC.

The annual public concerts of the Royal Academy of Music for the exhibition of the students as composers and performers have, since Sir W. Sterndale Bennett was appointed "Principal," been of more than ordinary interest. The one which was held recently in the Hanover Square Rooms, when again the prizes were distributed by Mrs. Gladstone, proved satisfactory, as not merely showing general progress in each department, but in several instances giving proofs of remarkable talent. The programme, divided into two parts, contained upwards of 20 pieces. There were two performances upon the new organ, built for Her Majesty's Concert Room, by Mr. Lewis, which, our musical readers may remember, was "opened" some time ago by Mr. W. T. Best. The introduction of the organ into these concerts is a welcome innovation, and was all the more so on the present occasion in consequence of the ability displayed by the two performers—Mr. Fitton and Miss K. Moultrie (both pupils of Dr. Steggall)—who tested the powers of the instrument. The gentleman played J. S. Bach's great Prelude and Fugue in A minor; the lady played the *allegretto, allegro maestoso*, and *vivace* from Mendelssohn's organ sonata in B flat. Both distinguished themselves highly. There were no fewer than seven examples of skill upon the pianoforte. To Miss Martin (pupil of Mr. W. C. Macfarren) was assigned the first movement of Mozart's concerto in C minor; to Miss Gardner (pupil of Mr. W. G. Cousins), the *adagio* and *presto* from Mendelssohn's concerto in D minor; to Miss Baglehole (pupil of Mr. W. H. Holmes), the *Barcarole* and *finale* from Sir Sterndale Bennett's concerto in F minor; to Miss G. Bairnsfather (pupil of Mr. W. Dorrell), the *andante* and *allegro* from Dr. Ferdinand Hiller's concerto in F sharp minor; to Miss Channell (pupil of Mr. Westlake), the *Rondo Brillante* in E flat of Mendelssohn; to Miss Waite (also a pupil of Mr. Westlake), the *Agitato* in E minor from Sir Sterndale Bennett's *Suite de Pièces*; and to Mr. Kemp, the *allegro moderato* from a concerto in C major, of his own composition. In all these performances there was very much to praise; and all exhibited unquestionable promise. Two of them were marked by more than common ability. Miss Baglehole played the movements from Sir Sterndale Bennett's concerto, the *Barcarole* in particular, admirably, the *finale*, taken at full speed and sustained to the end with unabated energy, only wanting a little more self-command and balance to make it equally unexceptionable. But if we must of necessity award the palm to one of the seven pianists, we award it without hesitation to Miss Channell, whose execution of Mendelssohn's *rondo* was more like that of a practised artist than of a pupil still under discipline. Fluent and vigorous, as the character of the piece demands, it was distinguished throughout by sharply defined accent and precision. Both Miss Baglehole and Miss Channell have an elastic touch and agreeable tone, but what we especially note in Miss Channell is self-possession. Both ladies sit quietly at the instrument, and do what they have to do as if they were thinking not of themselves, but exclusively of the music—in the present time a somewhat rare phenomenon. Miss Waite, who, two years past, when only 14 years of age, created so lively an impression by her execution of the first movement of Dusek's Concerto in B flat, gave with no less spirit the *Agitato* from the *Suite de Pièces* of Sir Sterndale Bennett; but her playing still wants the repose and finish which only time and experience can bring. Mr. Kemp (a pupil in composition of Mr. Macfarren, and in pianoforte playing of Mr. W. C. Macfarren) has, to judge by this one experience, considerable promise as an executant; but his concerto is somewhat monotonous, its leading subject being comparatively insignificant, and too repeatedly brought in evidence.

We may here speak of the other essays in original composition produced at this concert. The first was a choral introduction and fugue in B flat—"There is sprung up a light for the righteous"—by Mr. Parry, a young Welsh Canadian (pupil of Sir Sterndale Bennett), part of a *cantata* written for the degree of Musical Bachelor at Cambridge University—an honour to which, if we may judge from this fragment, Mr. Parry was fairly entitled, and which, we may add, he obtained. The chorus opens imposingly, and the fugue, constructed upon two themes, which, in the *coda*, are worked together, is ingenious, well-developed, and effective. A *targhetto* and *allegro* from a symphony in C minor, by Mr. Shakespeare (pupil of Sir Sterndale Bennett) remembering what we have heard from his pen before, hardly came up to our expectations. In the *allegro* there is undeniable cleverness, but diffuseness, at the expense of a leading theme which has no marked character. The second theme, a *cantabile* in the manner of Mendelssohn, as far as conception goes, though unlike Mendelssohn in the method of its development, is better, though the whole, as a whole, is disappointing. By the way, Mr. Shakespeare is the new Mendelssohn scholar, elected by the Committee of the Mendelssohn Scholarship Foundation. It behoves him, therefore, all the more to cultivate assiduously the talents which have earned him that distinction, and rather to compose little and well, than much and indifferently. The most promising examples of orchestral composition at this concert were, indisputably, the *andante*

and *scherzo* from a symphony in B flat, by Mr. Wingham (also a pupil of Sir Sterndale Bennett). Here we find abundance of idea, and a certain freshness which is altogether absent from the other. We like the *andante* for its graceful melody, the *scherzo* for its boldness, and one and the other for the effective way in which they are instrumentally set forth. We are much mistaken, or we may look to Mr. Wingham as to one who, not long hence, will make a considerable figure in his art. We have a lively recollection of some movements from a symphony by him, in D minor, performed at the Academy Concert in 1869, and the best compliment we can offer him is to say that we should have real pleasure in hearing both that symphony and the symphony in B flat entire. Symphonies of modern product are seldom attractive, because in the majority of cases made up, with more or less facility, of reminiscences; but Mr. Wingham has evidently a good deal to say for himself, and, moreover—enviable distinction in these days—does not imitate Mendelssohn. Two choral part-songs, "A rainy day," by Mr. Cook (pupil of Mr. Macfarren), and "Wake up, sweet melody," by Miss G. Bairnsfather, both well written, if neither strikingly new, complete the list of original compositions presented at a concert in all respects creditable to the Royal Academy, an institution which merits the heartiest sympathy and support of those who think it an advantage to have music well taught in this country.

Among the displays of instrumental skill we must not omit to name a performance, by Mr. Parker, of the *Andante* and *Allegro* from Spohr's "Dramatic Concerto" ("Scena Cantante") for the violin. Though a mere boy, Mr. Parker (pupil of M. Saindon) already plays with the energy and precision of a man, and, allowing for an occasional uncertainty of intonation, his execution left very little, if anything, to desire. He phrases well, and his "double stopping" in the *cadenza* was worthy unqualified commendation. We may safely look to Mr. Parker as one of England's future violinists.

The vocal exhibitions of the students were, with one or two exceptions, scarcely on a par with the instrumental. The most noticeable exception was given by Miss Sophie Ferrari, who has for some time held out promise of becoming one of the leading members of the institution, and who may now fairly lay claim to the first rank. Miss Ferrari's execution of the difficult air, "Addio rive del Tago," from Meyerbeer's *Africaine* (accompanied on the harp by Mr. John Thomas), was admirable, the quality of voice, a pure soprano, the method of its delivery, and the manner of phrasing, being alike satisfactory. If Miss Ferrari does not make progress it will cause general disappointment, seeing the talent she already possesses. Mr. Wadmore (a bass) in an air from *Elijah*; Miss Pocklington (soprano), in the solo part of "Placido il Mare" (*Idomeno*); Mr. Guy (tenor), in "Call forth thy powers" (*Judas Maccabeus*); Miss Crawford and Mr. Parry (soprano and bass), in a duet from *L'Italiana in Algeri*, showed more or less promise; but the only other vocal exhibition calling for especial notice was that of Miss Rebecca Jewell, of whom we have more than once had to speak in terms of praise, and who on the present occasion (accompanied on the violoncello by W. Pettit) sang an air by Mr. J. S. Bach, "My heart ever faithful," with genuine expression. The concert terminated with the settee from *Don Giovanni*, in which, besides the other singers we have named, Misses Jessie Jones and Goode took part. The original compositions were in every instance conducted by their composers; the rest of the concert was under the direction of Mr. John Hullah, Mr. Weist Hill, an old academician, being leading violin.

That the various performances were received with applause according to their comparative merits, and that there were very many "recalls," both for composers and performers, need scarcely be added.

The prizes were distributed by Mrs. Gladstone, after a short address from Sir Sterndale Bennett, during the first part of the concert. They were awarded as follows:—

FEMALE DEPARTMENT.

Silver Medals—Miss Sophie Ferrari, singing; Miss Baglehole, pianoforte; Miss G. Bairnsfather, general proficiency. Bronze Medals—Miss Mary Crawford, Miss Channell, Miss Taylor, Miss Conolly, Miss Whomes. Books—Miss Brand, Miss Green, Miss Martin, Miss Burleigh, Miss F. Ferrari, Miss Goode, Miss R. Jewell (Silver Medallist, 1868), Miss Gardner (Silver Medallist, 1870), Miss Waite (Silver Medallist, 1870). Letters of Commendation—Miss Antell, Miss Bishop, Miss Moultrie, Miss Salmon, Miss Sheriff, Miss Pocklington, Miss Dickinson, Miss George, Miss Chapman, Miss Bagnall, Miss Hennings, Miss Hurley.

MALE DEPARTMENT.

Silver Medals—Mr. Parry, composition; Mr. Cook, general proficiency. Bronze Medals—Mr. Fanning, Mr. W. F. Parker, Mr. Bidgway. Books—Mr. Kemp (Silver Medallist, 1867), Mr. Shakespeare (Silver Medallist, 1868), Mr. Wingham (Silver Medallist, 1870), Mr. Guy, Mr. Beazley, Mr. Douce, Mr. Docker, Mr. Howard, Mr. Wadmore, Mr. Weekes, Mr. Howell, Mr. Jones, Mr. Waddington, Mr. Walker, Mr. L. Parker, Mr. Roberts.

That the prospects of the Royal Academy of Music are becoming more and more favourable, is now a fact beyond dispute. So much the better for art.

FAREWELL BENEFIT OF SIGNOR MARIO,
19TH JULY, 1871,

WHEN HE PLAYED FERNANDO, AS HE ALONE CAN PLAY IT, IN "LA FAVORITA," FOR THE LAST TIME IN LONDON.

(From "Punch.")

House densely crowded. Enthusiasm from the commencement shown in fitful flashes throughout the opera. Whenever Signor Mario is recalled, he gracefully leads on Mademoiselle Scalchi, the Leonora of the evening. But, at last, the opera over, enthusiasm bursts out ablaze, and demands no longer *La Favorita*, but *The Favourite* of the music-loving public for the last thirty years.

With this slight prologue we are now in the Stalls. "Valeté," Signor Mario is saying: it is quite necessary to add "et plaudite." Allons donc!

Shouts of "Bravo, Mario!" gradually swelling into a deafening roar as Mario appears in front of the curtain. Bouquets in showers.

WELL INFORMED PERSON (to FRIEND). Mario's a—bravo!—Count in his own right. [Bravo! Hurrah!]

HIS FRIEND (applauding). No; he's a—bravo!—Marquis—(afraid of having, in his enthusiasm, contradicted too peremptorily)—Exit MARIO, first time—at least, so I think. (Immense applause. Re-appearance of MARIO.) Here he comes again. Bravo! Bravo!

(Three dozen bouquets, and several wreaths, thrown on the Stage. Signor Mario picks them all up.)

OLD GENTLEMAN (sympathetically). Hope he won't suffer from lumbago to-morrow. Bravo!

(More tumult, cheering, hurrahing. Signor Mario bows right and left.) ELDERLY LADY (feelingly). He's very nervous.

YOUNGER LADY (rather hysterical). He's very pale.

[Applauds, and feels she could almost cry. Her Brother (who is an Amateur Singer at Private Operetta parties, and of course knows all about it). Pale! Pooh! that's 'cos he hasn't washed the paint off. (His sister thinks this very unkind. Tears. Cheers.) (More cheers—people rising tumultuously—bouquets—wreaths!)]

FRIEND OF WELL-INFORMED PERSON (renewing the discussion). He is a Marquis, because Princess Mary bowed to him. (Immense applause, consequent upon the ever-popular PRINCESS MARY OF CAMBRIDGE, as she will always be in our memory, throwing a wreath to Signor Mario. The DUCHESS OF CAMBRIDGE throws another, which Signor Mario catches. Immense applause.)

A PUBLIC SCHOOL DUKE (in private box, jocularly). Well fielded. Bravo!

[Exit Mario backwards, gradually bowing himself out. WELL-INFORMED PERSON (determined to act with Friend). That doesn't prove he's a Marquis. He was a great friend of Princess Mary's. (More cheering. Everybody standing up. Evidently they will have him on again.)]

FAMILIAR PERSON (next to Well-Informed Person). The Tecks have sent him a handsome dinner service, gold.

[Bravo! Cheers. Exit Mario, backwards again, probably backing on to the Prompter's toes.]

WELL-INFORMED PERSON (not to be outdone). No, silver. [Bravissimo! Cherissimo! Re-enter Mario.]

OLD HABITUÉ (looking round). Never saw such a sight. [More people rising. Increasing applause.]

YOUNG HABITUÉ (generally languid). No—never—gad. (Becomes languidly interested.) Bravo! (Taps two fingers of right hand against three of his left, and is rather ashamed of himself for such a show of weakness.)

(Mario collects a few hundred bouquets, bows a few hundred times, and then disappears; sideways this time.)

EVERYBODY (including the languid enthusiasts, who begin to think that if they must applaud, they'll take off their gloves). Bravo, Mario!

(Re-enter Mario, evidently having commenced taking off part of his monk's costume. More bouquets, more flowers, more wreaths. People in side boxes nod at him encouragingly, as if he was a young beginner, then smile at one another, as much as to say, "There—we did it that time.")

Royal Box enthusiastic.

DISCONTENTED PERSON (who can't have enough for his money). Wish he'd speak.

ENTHUSIAST (excitedly). He—bravo!—will. [Hurrah! Bravo!]

ENTHUSIAST No. 2 (more excitedly). No, he—bravo!—won't: he can't. [Bravo! Bravo!]

THIRD ENTHUSIAST (almost angrily). What!—bravo!—hurrah!—no speak English?

ENTHUSIASTIC LADY. Yes, he's going to— [Waves pocket-handkerchief.]

PERFECT STRANGER (to her. Enthusiasm, being one of Nature's touches, makes everybody kin for the moment). I'm afraid he won't—

[Tries to get a speech out of Mario by shouting "Bravo!" several times.]

ONE VOICE FROM SOMEWHERE ABOVE. Speak!

EVERYONE (drowning the little Voice.) Hurrah! Bravo!

UNBELIEVING WORLDLING. [Handkerchiefs, bouquets, &c., &c., ad lib.] Wonder if it's—bravo!—his last appearance?

(At last MARIO makes his exit, beginning sideways, then disappearing backwards, for the fifth time. Lights begin to be extinguished. Enthusiasm subsides, and everybody leaves solemnly, as if coming out of church. Enthusiasm outside. MARIO cheered to his carriage.)

YOUNG HABITUÉ (loudly to Friend in the Hall, so as to be heard by Admiring Crowd). I went to say good-bye to the old boy. Very much affected. (He probably went round to the Stage Door to see MARIO come out.)

OLD HABITUÉ (also loudly.) I remember Mario when, &c., &c. [The usual thing about his first appearance, with additions about RUBINI, PERSIANI, and GRISI's début.]

(Carriages gradually receive the enthusiasts, and by half-past twelve Covent Garden is still and dark, for MARIO has gone, and so has everyone else.)

MR. PUNCH. Fare Thee Well! and if for ever—then for ever—Mario, Prince of Lyric Artists, fare thee well!

(Bids SIGNOR MARIO adieu, and adds when he is gone.)

Though lost to ear,
To memory dear,

I ne'er shall look upon his like again!

A CHANCE FOR ENGLISH COMPOSERS.

We have received the following announcement, with a request for its insertion in the *Musical World* :—

"La Société de Sainte-Cécile de Bordeaux met au concours un *Stabat Mater*, sur les paroles liturgiques, pour orchestre et chœurs, avec soli, duo, et morceaux d'ensemble, dont l'ordre et la disposition sont laissés au choix des concurrents. Le grand-orgue pourra être employé ad libitum.

"Le prix à décerner, pour ce concours, consiste en une médaille d'or de 300 fr. Il sera accordé, s'il y a lieu, une ou plusieurs mentions honorables.

"Le manuscrit de l'œuvre couronnée, que la Société de Sainte-Cécile s'engage à faire exécuter à Bordeaux dans les meilleures conditions possibles, restera dans les archives de la Société. L'auteur pourra, s'il le désire, en faire prendre copie à ses frais.

"Le concours, qui devait être clos le 30 Novembre, 1870, est prorogé jusqu'au 30 Novembre, 1871.

"Les partitions devront être adressées franco à M. Ernest Redon, Secrétaire général de la Société de Sainte-Cécile, allées Damour, No. 26, à Bordeaux, et porter une devise qui sera reproduite sur l'enveloppe d'un pli cacheté contenant le nom de l'auteur.

"Fait et arrêté en séance du Comité d'Administration, à Bordeaux, le 6 Juin, 1871.

"Le Président, G. HENRY BROCHON.
"Le Secrétaire général, ERNEST REDON."

THIS IS WHAT I THINK, WHEN I THINK
I'M THINKING.

Theresa Tietjens, 'mongst the greatest great,
The sole survivor of the Lyric Stage
When at its best; the marvels of the Art
Will die with thee; the grandeur of effect,
The loftiness of purpose, be forgotten all;
And nothing left to us but sensual warbling,
Or the vain striving after some high note,
Too often missed, oftener still misplaced,
And worthless when attained; fit only
For a rude barbaric age unlearned,
Or like as this, degenerate and base.

ORADIAN MOONSHOX.

BADEN.—M. de Vroye, who appeared at the first evening concert and the first Matinée Classique, produced a most favourable impression upon his hearers. One local paper, referring to his performance on the first occasion, remarks:—"M. de Vroye, also, is, upon his soft instrument, the flute, a master, who has very few like him. He has full command over every delicacy, every shade, of tone; volume and intensity are as much his as the most perfect technical skill, and most graceful execution."—Speaking of the Matinée Classique, another paper says:—"M. de Vroye, one of the great masters of the flute, again eminently distinguished himself by performing the unpublished Romance written for him by M. Saint-Saëns, and a beautiful Andante (Op. 86) by Mozart. The two pieces afforded him a most favourable opportunity for exhibiting his full and nicely graduated tone, as well as his feeling intensity of execution. M. Saint-Saëns' Romance gained considerably from the original accompaniment which was performed by the orchestra. That the warmest manifestations of approbation on the part of the audience greeted M. de Vroye's efforts, was a matter of course."

"BALFE STATUE" FUND.

THE COMMITTEE, representing the Proprietors of the Drury Lane Theatre has accepted a proposal, made by the Friends of the late Mr. BALFE, to place in the Vestibule of the National Theatre a STATUE of our eminent Composer. Your kind support is requested in aid of this tribute.

LIST OF SUBSCRIBERS.

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J. Palgrave Simpson	5 0 0	Madam M. Carvalho	1 1 0
Christine Nilsson	£50 0 0	Maurice Strakosch	5 5 0
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Arabella Goddard	1 1 0	Madame Trebelli-Bettini	1 1 0
J. W. Davison	1 1 0	Geo. Claude	1 1 0
W. D. Davison	1 1 0	Luigi Arditi	2 2 0
H. Jarrett	1 1 0	H. U. Jegelme	2 2 0
W. Ganz	5 5 0	John Hill	5 5 0
George Samuel	52 10 0	C. B. Bingley	5 0 0

DEATH.

On the 26th July, at 20, Cork Street, Burlington Gardens, ARTHUR ROBERT LAMBORN COCK, infant son of JAMES and EMMA LAMBORN COCK, aged 15 days.

TO CORRESPONDENTS.

SIR CAPER O'CORRY.—No; it was the father of Charles Horn (composer of "I've been roaming," "Through the wood," "The deep, deep sea," "Cherry ripe," &c.) who wrote the pianoforte piece called *The Battle of Vittoria*. Sir Caper is right about Balfé, Wallace, and Rook (O'Rourke).

The Musical World.

LONDON, SATURDAY, JULY 29, 1871.

MUSIC IN BERLIN.

A great many years ago (I am unable to state how many), at some theatre or other in Germany, (I cannot specify it more nearly), I saw a piece (the name of which I am not capable of recollecting), in which one of the principal characters, played by a popular low comedian, was that of a cobbler, or house-porter, or provincial worthy, or something of the sort. At any rate, he carried a bulgy umbrella of a highly Sairey-Gampish flavour. In the first act—or the second, or the—well, in one of the acts (I am certain it was in one of the acts, for it could not have been in the prologue, as there was not a prologue, or in the epilogue either, for a similar cause), this personage comes on the stage most unmistakably *Bacchi plenus*. His articulation is thick; his gait is fearfully unsteady; and whatever elocutionary beauty might otherwise mark his utterances, is considerably marred by a virulent attack of hiccups, hiccoughs, or hickups. I give you the three different modes of spelling; choose which mode you prefer. In the course of the scene—as I told you, I do not remember in which act

it was, but I am certain it was not in the prologue, or epilogue—another of the *dramatis personæ* says to our hero, "You're drunk," on which the man with the *riflord*, or gingham, replies, with a look of injured dignity, while his body oscillates to and fro all the while, like a clock-pendulum upside down: "Wh-o-o betrayed me?" I, too, exclaimed, "Wh-o-o betrayed me?" when I received the *Musical World* of the 15th inst., and saw my old signature attached to "Something from Berlin." It is true that my writing, which there is no mistaking, and, some ill-natured people say, no deciphering, is the same as ever; that I still patronise the same shaped paper, and use ink of the same colour, namely, blue; that, in fact, any one could swear, on seeing the "copy," that it was mine; yet I had not signed myself, and, beholding the word VALE once again, I exclaimed, like the character to which I have alluded: "Wh-o-o betrayed me?" I had been away from Berlin so long, and there had been such a break in my correspondence, that, on my returning here, and forwarding you a short account, from time to time, of what was going on in the way of music, I was contented to do so under the veil of a modest anonymousness. However, as you have thought fit to put my pseudonym at the bottom of my letter, I shall in future imitate your example; boldly proclaim my identity; and no longer figure as that vague being a "Correspondent" (in parentheses).

I have headed the present lucubration "Music in Berlin." Why I did so, except on the *lucus-a-non-lucendo* principle, I cannot say, for there is no music going on at present here at all, at least nothing to speak of. I have, however, one or two facts to tell you about musicians, and I will at once proceed to tell them.

You recollect my saying, in my last, that Herr Theodor Formes would, in all likelihood, return to the Royal Operahouse. Would you believe it? He has had the bad taste to write to the *Fremden Blatt*, declaring that he shall do no such thing. Very ungentlemanly, is not it, after my affirming that he would. If he possessed any delicacy of feeling, he would go back to the establishment in question, if only to save me from even the appearance of being mistaken. But, if I was in error with regard to Herr Theodor Formes, you, or whoever wrote the notice about Madame Mallinger's life-engagement at the Theatre Royal, Munich, was equally so—a fact which, under the circumstances, I have great gratification in telling you. *Il n'en est rien, mon cher rédacteur*. Madame Mallinger may probably desire such an engagement; but between a wish and its realization there is a huge difference. For very many reasons, the management has no notion at present of offering the lady any lengthened engagement, to say nothing of an engagement for life.

Herr Carl Wilhelm must be as happy a man at present as a man can be, provided he has only good health, which I fancy I read somewhere he has not. In addition to the satisfaction he must, as a musician, have derived from his "Wacht am Rhein" being sung throughout the length and breadth of his native land, and to the pride he must, as a patriot, have experienced at the thought that the strains of his song led the German troops to many a glorious victory, he has now obtained a good slice of solid pudding. I speak metaphorically; the following letter from the Imperial Chancellor, Prince von Bismarck, will render my meaning as clear as Glenfield starch really is, or as its proprietor professes it to be:—

"By your setting of Max Schneckenburger's poem, 'Die Wacht am Rhein,' you have given the German people a song inseparably connected with the history of the great war just concluded. Born at a period, when, as a year ago, the German Rhine Provinces seemed threatened by France, 'Die Wacht am Rhein,' a generation later, when the threat was realised, found a complete response in the enthusiastic

determination with which our people accepted, and carried through, the combat forced upon them. Your merit, *Herr Musikdirector*, consists in your having offered our last great rising the folk's tune, which, both at home and in the field, served to express the common national feeling. I adopt with pleasure a suggestion made me by the business committee of the German *Sängerbund*, and, to show that I share the appreciation of you expressed in every quarter, beg your acceptance of the sum of one thousand thalers, from the funds at the disposal of the Imperial Chancery. I hope it will be in my power to offer you a like sum every year. The Chief Imperial Treasury Office has received instructions to pay you immediately the amount for the present year in return for your receipt.

BISMARCK, Imperial Chancellor.

"Berlin, 23rd June, 1871."

I have not heard whether Herr Carl Wilhelm has accepted Prince von Bismarck's liberal offer. He may be a proud man; and he may think that the fact of composing "Die Wacht am Rhein" is its own reward—for the purest patriots are not always the most sensible men, witness Garibaldi, *passim*. I only know that if Mr. Gladstone, or any other premier, ever considered aught I had written deserving a pension from the sum set apart for recompensing literary men, though I, too, should, of course, feel that the fact of my writing the "aught" was its own reward, I should not regard it as *mine* as well, but should willingly accept the tribute offered my blushing merit. Should Mr. Gladstone read these lines—by the way, you have my full permission to forward him a copy of the *M. W.* containing them—and doubt the truth of what I assert, let him make the experiment. One trial will prove the fact.

Talking of Prince von Bismarck, Herr Carl Wilhelm, and the war, reminds me of Herr, or Monsieur, or Mister (I do not know the Swedish equivalent) J. M. Rosen, a native of Sweden. This gentleman has written to some of the leading German papers to say he has just completed a "grand tone-picture," entitled, *The Days of Terror in Paris*. It is subdivided into 1, Introduction; 2, Réveil; 3, Notre Dame, the Archbishop's last Mass; 4, The Fall of the Vendôme Column; 5, The Bivouac; 6, The Hymn of the Maid of Orleans; 7, March of Insurgents; 8, War Song; 9, Storming of the Barricades; 10, Song of Mourning over the Fallen; 11, The Champs de Mars, Parade March; and 12, Finale, the Burning of the Tuileries. The composer purposes travelling through Germany and France with his "grand tone-picture." He may do very well with it in Germany, but I should not advise him to venture on taking it to France. I have a notion he might go farther and fare—better. Do you think it would suit your Royal Albert Hall? Who knows? It might exercise immense influence in elevating the masses, if the composer would only add a subdivision of: The Captive Balloon, and take the spectators up in a real machine of the kind, at so much per head. While, too, the balloon thus elevated the masses, a transparency, seconded by judicious fireworks, might be introduced to illustrate the Burning of the Tuileries, and attract the masses for the balloon to operate on; for, as Mrs. Glasse observes: First catch your hare.

I suppose you have heard that Herr Carl Tausig, the well-known pianist, died on the 17th inst., at Leipsic, after only a few days' illness, from typhus fever. He was but twenty-nine years old. It is sad to see an artist thus cut off at the very commencement of what promises to be a successful career. Poor Tausig!

I have no more to tell you to-day, therefore

VALE.

MADAME PAREPA ROSA and her husband, Herr Carl Rosa, the eminent violinist, were to leave London for America yesterday. Madame Parepa has made a new home for herself in the United States, where she is an universal favourite.

MADRID.—Signor Mercadante's *Leonora*, with Spanish words, has been successfully produced at the Zarzuela; the same is true of Auber's *Haydée*.—According to the *Palcoscenico*, Signora Stolz will sing in this capital during the autumn, and Segra Destin during the whole season.

OCCASIONAL NOTES.

Figaro announces that the Parisian censorship is again resuming its functions, and that on the demand of the Prussian ambassador, the "Chant des Emballeurs" in the *Petit Faust*, sung by Mlle. Blanche d'Antigny, has been suppressed. The strophe which most offended the representative of the North German Confederation runs thus:—

De cette tendre mélodie
As-tu bien saisi les accents!
Tu chant' l'amour et l'horlogerie
De la chanson, voici le sens:

J'aime les bois et la campagne,
Les près tout verts, les ciels tout bleus,
Mais, dans la candide Allemagne,
C'est les pendul' qu'on aime le mieux!

This will not prevent the French from indulging in facetious remarks on the rage for clocks exhibited by the Germans. The last news from Switzerland is that 500 men of Geneva are about to start for Berlin to wind up the affairs of France. Another paper informs us that the words of command have been changed for the German army, and that one now hears, "Portez 'd'ule—apprêtez 'd'ule—tirez 'd'ule'"—"d'ule" being an abbreviation of *pendule*.

Only such concerts have been given, during the present month, as are compatible with July—concerts, that is to say, which aim at nothing above entertainment, and of which it is possible to hear little or much without perceptible loss or gain. We have come to the fag-end of the season, and the exhausted musical public are equal only to the assembling of themselves together that their ears may be tickled with sounds which go no further than their ears, and involve no labour in reception, because needing not to be received. Well, "for everything there is a time," and certainly now is the time, if we must still have music, for the gayest, the best known, and the least wearying of *morceaux*.

THE proposal attributed to Mr. Gye, director of the Royal Italian Opera, to open the Floral Hall as a market for fruit and vegetables, is a good one, and the space occupied by the present building should be covered by some light, airy structure of glass and iron, which would allow the utmost use to be made of the area, and be a convenience to the public as well as profitable to the stall keepers. The Duke of Bedford, however, stops the way by refusing all proposals to better the present condition of things.

As already announced, the grand Beethoven Festival will take place on the 20th, 21st, and 22nd of next August. The programme is as follows:—On the 20th August, *Missa solennis*; Symphony, No. 5, C minor. On the 21st August, Overture to *Leonore*, No. 3; Air from *Fidelio*; *Sinfonia Eroica*; March and Chorus from *Die Ruinen von Athen*; Concerto for Violin; Fantasia for Pianoforte, Chorus, and Orchestra. On the 22nd August, Overture to *Coriolan*; "Elegischer Gesang für 4 solo voices;" Pianoforte Concerto in E flat major; Air: "Ah, Perfido;" Overture to *Egmont*; and Ninth Symphony, with final chorus.

We beg to present Signor Verdi with a portrait of himself drawn by an American hand. Will he recognise it?—

"Quite large, thin rather than fleshy, he possesses strong, energetic features, which remind one of Salvador Rosa's brigand chiefs. His glance is fatal and legendary, thick eyebrows cover his eyes with their mysterious shade. His nose is thick, but not large, and from it two deep wrinkles extend to the chin, like furrows ploughed by disdain. A beard, black as jet, hides an ironical smile, and his broad virile brow is covered with hair which hangs in heavy locks in a charming artistic *neglige*; but the general expression of his face is severe, proud, and haughty, and denotes indomitable will, courage, and distrust—a living picture of Rienzi—defiant, manly, bitter. Verdi is a man of untarnished honour and proverbial shyness; avoids contact with society-parties, dinners, balls; execrates compliments, and above all things, the odious *claque*. He is truly an odd, bizarre, puzzling character; a stiff, rough, abrupt, restless, scowling man; icy to mere acquaintances, never expressing an opinion, especially about musical matters; shivering at the sight of an album and at the demand for a portrait—in fine, an eccentric individual. Nobody can approach him at rehearsals or dares to interrupt him. Nor has he the least mercy on singers. Pitiless and hypercritical, he makes them begin again and again, until they are utterly exhausted. The least thing throws him into a passion and excites his nervous irritability. He is the nightmare of the orchestra and opera."

CONCERTS VARIOUS.

Mdlle. FERRARI DE CAMPOLEONI gave her concert, by kind permission, at the residence of the Countess Charlemont, New Burlington Street. Mdlle. de Campoleoni is a pianist of decided talent. She possesses great power (which she has the tact to keep under command), and at the same time considerable neatness of execution. These qualities were shown to advantage in a *Tarantella* by Herz, and other pieces played by the fair concert-giver, and warmly and deservedly applauded. Mdlle. de Campoleoni had the assistance of Madame Conneau and other well-known artists. Mdlle. Marie Dumas also gave some of her "Saynettes," including the amusing piece, "Les femmes que font des scènes," which evidently delighted the audience.

HERR AND MADAME HENRY LUTZEN gave a *Matinée Musicale* on Monday, at St. George's Hall, which was well attended. They were assisted by Madlle. Deschamps and Signor Urio, as vocalists, with Mr. W. H. Holmes and Signor Sivori as instrumentalists. The concert opened with a grand trio of C. M. Von Weber's, and was, according to the bills, played for the first time by Messrs. W. H. Holmes, Sivori, and Lutzen. It is a most difficult work, and received every justice from the executants. Herr Lutzen played a solo of his own, and a musette by Offenbach, on an *Air de Ballet* of the 17th century (first time in London). He also, with Mr. W. H. Holmes, gave Mendelssohn's duo (Op. 46), both artists receiving much applause. Madame Lutzen and Mr. W. H. Holmes, in a fine fugue for the pianoforte, by Mozart, astonished their audience, such was the beauty of the work, and the splendid manner in which it was played by both artists. Mr. W. H. Holmes gave one of his own elegant solos, "A Home Song," with all that delicacy and finish which has long ranked him one of our foremost pianists. Signor Sivori was also loudly applauded in a solo; Madame Deschamps and Signor Urio contributed some vocal pieces; and Signor Visetti was the conductor.

On Wednesday fortnight Mr. Henry Leslie gave the last of his successful morning concerts in St. James's Hall. He was aided, as heretofore, by the company of Her Majesty's Opera, and by Madame Alboni, with one or two "outsiders" of less note. The programme again comprised a long array of operatic selections, and, although much displeasure was expressed at the absence of Mdlle. Marimon, the concert appeared to give satisfaction. Among the most striking successes were those gained by Mdlle. di Murska in her Hungarian melodies; by Mdlle. Tietjens, Madame Sinico, and Madame Alboni in the famous trio (encored) from *Il Matrimonio Segreto*; by Mdlle. Tietjens alone in Ardit's *Il Bacio* (encored); and by M. Capoul in Gounod's attractive Arab song, "Medje." A host of other things were more or less well rendered by the artists already named, Mesdames Trebelli and Fernandez, MM. Vizzani, Bentham, Fancelli, Agnesi, Foli, Mendioroz, and Bigio; but to specify them would be to do that which is wholly unnecessary. The accompanists were Messrs. Calcott, Ward, and Cowen.

THE LONDON GLEE AND MADRIGAL UNION gave their thirteenth annual series of afternoon concerts this year at St. George's Hall. The subscription list included a larger number than usual of distinguished and influential admirers of this peculiarly English School of Music, a gratifying proof that the labours of Mr. Land, the director, and his coadjutors, Miss J. Wells, Miss Eyles, Mr. Baxter, Mr. Coates, and Mr. Lawler, are being appreciated in a manner befitting the perfect and irreproachable style in which our fine old glees and madrigals are rendered by those experienced and highly cultivated vocalists. Mr. Land is entitled to our warmest acknowledgments for his unwearied exertions in furnishing the musical public with an entertainment at once refined and intellectual, and keeping alive the taste for a school of music we may well be proud of. The solo pianists who assisted the London Glee and Madrigal Union this season were Miss Kate Roberts, Mr. J. Hart Gordon, Miss Linden Scates, and Mr. Sidney Smith.

MR. MAPLESON'S benefit entertainment took place at the Crystal Palace on Wednesday week; and, although the price of admission was high, more than 10,000 people assembled to show their interest in a spirited *impresario* and a liberal caterer for the public amusement. The day's programme was lengthy and diversified, beginning with a concert in the central transept, which had been specially prepared with a view to improved acoustical effect. The result of screens and *velarium* was all that could be desired, and a long selection of operatic pieces, sung by, among others, Madlle. Tietjens, Madame Alboni, Madame Sinico, Signor Agnesi, M. Capoul, and Signor Foli, was heard with ease and pleasure. There is no need to enter upon the very familiar details of what was done, a general assurance of success being quite sufficient. Later in the day, the Drury Lane ballet, *La Rose de Seville*, was presented on the great stage, with the same cast as at Her Majesty's Opera, this being followed by *Il Barbiere*, in which the part of Rosina was sustained by Madlle. Leon Duval, that of Almaviva by M. Capoul, that of Figaro by Signor Mendioroz, and that of Don Basilio by Signor Foli. As all

the resources of Her Majesty's Opera were laid under contribution to give full effect to the performance, we need hardly say that Rossini's opera enjoyed every advantage possible under the circumstances, or that its representation gave manifest pleasure to the huge audience. M. Capoul acquitted himself very well, and Madlle. Léon Duval has probably never done herself greater justice; the other characters were all more or less adequately sustained, while the band and chorus, under Signor Li Calsi, exerted themselves with good effect. After the opera, a display of fireworks brought this interesting and protracted fête to a close.

LONDON ACADEMY OF MUSIC.

AN entertainment was given in St. George's Hall last Thursday week by the students of this institution. It was described as a "probationary performance of candidates for the scholarships," and brought forward a number of promising pupils, both vocalists and instrumentalists. The pianists were represented by Miss M. Goodman, who played Schubert's great Sonata in A minor so as to elicit great applause; by Miss Lizzie Moulding, whose contribution was Steibelt's Concerto in E; by Miss Lizzie Jacobs; Miss Julia H. Russell; Miss E. Welsh; Miss Matthews; Mdlle. Benon and Master G. F. Gear; all of whom did more or less credit both to their own gifts and to their teachers' skill. Miss H. B. Perkins played Spohr's Barcarole for violin; and songs were sung by Misses Williams, Jennings, Parselle, Weale, Manwell, Osman, Hancock, and Hamilton. Of these young ladies, Misses Hanwell and Hancock were heard to greatest satisfaction, but generally the vocal display was a satisfactory one. Herr Henseler was the accompanist.

MR. JOSEPH PARRY, MUS. BAC.

On Monday last a meeting of Welshmen and others interested in the career of Mr. Parry, the young Welshman from Canada, whose success at the Royal Academy of music has been so great, was held at the Literary Institution, Aldersgate Street, in order to take leave of him, and to present a handsome testimonial as a souvenir from his English friends. In connection with this event we have pleasure in publishing the following letter from Mr. Brinley Richards:—

"MY DEAR GOHEBYDD,—I shall have very great pleasure in accepting your invitation to attend the meeting at which Mr. Parry's friends are to bid him 'farewell,' previous to his departure for America.

"I have a *personal* interest (if I may so speak) in Joseph Parry's career. You doubtless remember the National Eisteddfod at Swansea, some few years since, when, among more than 100 compositions sent for adjudication, I found one so very well written, and so far above the average of works sent to such meetings, that I doubted its genuineness—as I fancied that the composition was a 'piracy.' I chanced to be at Eastbourne with my friend Sir Sterndale Bennett, and I showed him the manuscript. He, like myself, also questioned the originality of the work, and suggested a search in a volume of Bach's 'Chorales.' The result was in favour of the author of the manuscript. The Swansea Eisteddfod took place a few weeks after this conversation, and in adjudicating the manuscripts, I briefly mentioned what had occurred, and said that if the writer could *authenticate* his claim—in the event of further doubts—the prize should be awarded to him. The author proved to be Joseph Parry. When afterwards he came to England, I interested myself in his behalf, and wrote to Sir Sterndale Bennett, the Principal of the Royal Academy of Music. The rest of his career you know. His admirable conduct and great industry at the Royal Academy have won for him the esteem of everyone connected with that Institution. To myself, his success has been a matter of sincere gratification. I speak not only as a Welshman, but as a Member and Associate of the Royal Academy of Music. Parry has 'fairly won his spurs,' and now that he is about to leave England, I am glad that some steps have been taken to compliment him on his conduct, and to recognize his position as a Bachelor of Music in the University of Cambridge.

"Some folks are fond of abusing everything connected with Wales, and of course the Eisteddfod. I now trust they will forgive some of the faults of our National Meeting, when they remember that the *first* influence which encouraged Joseph Parry in his early career was the 'National Eisteddfod of Wales.' Mr. Parry has my earnest wishes for his future success, and he will, I am sure, be one means of strengthening the good feeling between Welshmen in London and those in America.

"With an apology for a very hurried letter, I remain, sincerely yours,
"TO GOHEBYDD. BRINLEY RICHARDS."

ROYAL ALBERT HALL.

The fourth concert of the Society of Arts, which took place in Albert Hall on Wednesday, acquired distinction through the presence of their Imperial Highnesses the Crown Prince and Princess of Germany, who remained while part of the programme was gone through. These illustrious visitors appeared much interested in the building, and the great mass of the audience were not less observant of the illustrious visitors; so that the performance scarcely received the attention its merits deserved. It is easy, however, to pardon those who, for any reason, placed the music second in point of attraction. Weber's overture to *Euryanthe*; andel's "Occasional" overture; the prelude to *La Gazza Ladra*; and Mendelssohn's "Wedding March," have been so often heard, and are so sure to be often heard again, that a little want of respect to them may be excused under the circumstances. We scarcely need say that each was played well by the accomplished artists who follow Sir Michael Costa's lead. The instrumental soloists were Signor Siveri, Herr Pauer, and Mr. Lazarus—the Italian playing his *Carnaval de Venise*, by desire of somebody or bodies, to whom we wish better taste; the German contributing Beethoven's andante in F, as well as a drawing-room piece of his own; and the famous English clarionettist associating himself with Herr Pauer in the last two movements of Weber's sonata in E flat. Each of these efforts was more or less worthy the applause liberally bestowed upon it. The vocal selections, entrusted to Mdlle. Carola, Mdlle. Fernandez, Mr. W. H. Cummings, and Signor Agnesi, call for no remark whatever. Even to name them would be to repeat titles which have so often figured in programmes that for amateurs they have lost both interest and attraction. Two concerts remain to be given, and the Society of Arts has even yet a *locus penitentia*.

A performance of *The Creation* was given by the National Choral Society in the Royal Albert Hall on Monday night week, to a large audience. The principal soloists were Miss Matilda Scott, Mr. Vernon Rigby, and Mr. Lander, whose singing of the music allotted them elicited flattering tokens of approval. Mr. Rigby's admirable rendering of "In native worth" drew forth a storm of applause. Some of the choruses were very well rendered, "The heavens are telling" being warmly applauded. Mr. G. W. Martin conducted in his usual zealous manner.

Last week's music at Kensington Gore was sustained on the Tuesday night by Mr. W. T. Best, who, in his capacity as organist of the hall, formally opened the gigantic instrument which, till within the last few days, had been in an unfinished state. Mr. Best played with his accustomed skill a selection of pieces ranging from the preludes and fugues of Bach to the lighter and more popular movements written for modern organs by living organists. We shall not make any pretence in this place of comparing the old and new schools as thus represented; nor shall we discuss the particular merits of individual selections. Enough that the performance gave much satisfaction—how could the result be otherwise with such an executant?—and that the quality of the instrument was severely and triumphantly tested. Messrs. Willis must be congratulated upon the organ they have built. Taken in its full power, or stop by stop, there is little or nothing of which to complain. The "full organ" is sonorous, rich and imposing, without harshness, or any undue prominence of "mixtures;" while the quality of both the "flue work" and the reeds—especially the latter—cannot but satisfy the most critical ear. At last, then, we have an organ in the metropolis fit for a solo performer to use.

Albert Hall was again occupied on the Wednesday, the Society of Arts giving the fifth of its six concerts on that day, under the direction of Sir Michael Costa. We cannot congratulate the society upon much improvement in the making of its programmes, nor upon any advance towards a worthy fulfilment of its ambitious design. Indeed, the fifth concert was as poor an admixture of odds and ends as the worst of its predecessors, which is saying not a little. The band played four overtures, those to *Gustave*, *Leonora*, and *Le Nozze*, and Sullivan's *In Memoriam*. As all those have been heard before a time or two, it is necessary to say only that they were given in excellent style, and with all the effect which clamorous echoes would allow. The solo instrumentalists, Herr Pauer and Mr. E. Howell (violinello), exerted themselves to the obvious content of their audience. Herr Pauer played in his well known style Taubert's *La Campanella*, and a *Tarantella* of his own, as well as joined Mr. Howell in Mendelssohn's Variations (Op. 17). Madame Lemmens-Sherrington sang Meyerbeer's "O vago suol," Mdlle. Tietjens gave her great *scena* from *Oberon*; Mdlle. Fernandez was heard to advantage in "O mio Fernando;" Mr. Cummings contributed "O ma maitresse" in his most refined manner; Signor Vizzani tried his best with Donizetti's "Alma soave," and Signor Poli declaimed Handel's "Nasce al Bosco." These were the principal features of a concert which, though having little musical value, appeared to give no common satisfaction.

On the Friday a band and chorus of 800, or thereabouts, under the direction of Mr. Arthur Sullivan, performed all the compositions written for the opening of the International Exhibition. To give the

repetition as much completeness as possible, Signor Pinsuti attended to conduct his chorale, and M. Gounod superintended the performance of "Gallia." We have nothing new to say about the works thus reheard.

PROVINCIAL.

BUXTON.—On Friday, the 21st inst., Dr. Spark (the organist of the Town Hall, Leeds) gave a selection on the new organ recently erected by Conacher & Co., of Huddersfield, in the St. John's Church. The various pieces were admirably played, and thanks are due to Dr. Spark for the great treat he afforded. The following was the programme:—

1. Grand Offertoire (F major) New Series, Lefebure Wely; 2. Duo, "Quies est homo" (Stabat Mater), Rossini; 3. The ancient "Vesper Hymn," with Variations and Fugue, Spark; 4. Extemporaneous Introduction, and "The Pilgrim's Song of Hope," Batiste; 5. Andante (in F) arranged for the Organ, Beethoven; 6. Chorus, "The Horse and its Rider" (Israel in Egypt), Handel; 7. Air, "O, rest in the Lord" (Elijah), "War March of Priests" (Athalia), Mendelssohn.

The organ has two complete manuals, and two stops on the pedals. The collection amounted to £17 4s.

THE MINUET IN THE MESSIAH.

(To the Editor of the "Musical World.")

SIR,—Although I have no intention of entering into a discussion with "Flamborough Head" with regard to the genuineness of the Minuet from the *Messiah* which the *Musical Standard* has recently printed, I must protest against being charged with making "inaccurate statements" and "curiously unfortunate remarks." I stated that "nearly all of Handel's sixty overtures contain three movements, and that three of his oratorio overtures, *Saul*, *Susannah*, and *Joshua*, possess but two movements (to this limited list should be added *Belshazzar*.) Your correspondent remarks on this, that, "*Saul* has four, *Joshua* but one (the second movement given in Watts' arrangement being only the first chorus of the oratorio), and *Susannah* virtually four movements, the allegro being cut in half by ten bars *lento*ment." I beg to observe that I was simply analyzing the oratorio overtures possessing less than three movements. In Welch's old edition of Handel's sixty overtures I find that the second overture to *Saul* has two movements, and *Joshua* has the same number; it is true that the second portion of the latter is identical with the chorus, "Ye sons of Israel," but I presume that it existed as an instrumental piece years before Watts was born. With respect to *Susannah*, it is also true that the last ten bars are to be played slower. There is, however, no double bar, and this *lento*ment does not amount to a fresh movement. I read with some surprise, and no little amusement, "Flamborough Head's" suggestion, that the repetition of a portion of a work constitutes an additional movement.

I am, Sir, yours &c.,

EDITOR OF THE "Musical Standard."

27, Cannon Street, July 27, 1871.

NATIONAL TRAINING SCHOOL FOR MUSIC.

The following was suppressed in all the reports, as not being meet to meet the public senses:—

With violent puff and words inflated,
The bag of winds is full dilated;
Propriety upstarts from variety of parts,
The press apply—a fume arises,
And clearly proves—which none surprises
The Society of Arts, a society of arts.

LUKA.

SIGNOR SCHIRA leaves London to-day for his annual visit to Italy. We hope that the report of his new opera being in preparation at Scala, Milan, may be true. The book, as our readers have already been informed, is founded upon the drama of *Leah*, made famous in England by the acting of Miss Bateman.

THE London *Musical World* reproduces an article which appeared in this journal, "The Gratitude of Artists," and with its usual cant indulges in very cheap insinuations, at the same time giving to understand that Britishers were totally unacquainted with doings as related in that article. Now it happens, that the trick, spoken of there, was practised by a Britisher upon a Britisher. We made room for the article simply to show that so-called smartness is not always on the side of the Yankees. Will the *Musical World* also publish this?

[We have thus responded to the challenge of the New York *Musical Review*, and need only add that we are delighted to find that, even at the expense of the Britisher, American journalism is innocent of one "trick." It has enough to answer for.]

SIGNOR MARIO'S REPERTORY.

Since his first appearance here on the 6th of June, 1839, the occasion, being the benefit of Madame Grisi, Signor Mario has been altogether absent but from one London Opera season—that of 1869—when the rival impresarios, Messrs. Gye and Mapleson, rashly combining their forces, deemed they were strong enough to dispense with the services of the eminent tenor. In 1842, however, he sang but three nights, resigning his engagement upon a difference of opinion with his manager, Mr. Lumley; he had been required to play the part of Pollio to another Norma than the Norma of Madame Grisi. With these exceptions, Signor Mario has sung here on an average thirty nights in every opera season since his *début*. He has appeared on 935 occasions. His repertory consists of forty-four operas. A list is subjoined of his characters in the order in which they were undertaken by the singer, with the number of times he has played in each in London, these performances being, of course, distributed in the majority of cases over several seasons:—

1839.—As Gennaro in *Lucrezia Borgia* (Donizetti), he has appeared 91 times; Nemorino, in *L'Elisir d'Amore* (Donizetti), 21 times; Pollio, in *Norma* (Bellini), 14 times.

1840.—Rodrigo, in *La Donna del Lago* (Rossini), 3 times.

1841.—Orazio, in *Gli Orazi e Curiazi* (Cimarosa), 3 times; Arturo, in *La Straniera* (Bellini), twice; Crispin, in *Fausta* (Donizetti), twice; Almaviva, in *Il Barbiere* (Rossini), 102 times; Un Gondoliere, in *Marina Faliero* (Donizetti), 4 times.

1843.—Elvino, in *La Sonnambula* (Bellini), 17 times; Ottavio, in *Don Giovanni* (Mozart), 47 times; Giannetto, in *La Gazza Ladra* (Rossini), 13 times; Arturo, in *I Puritani* (Bellini), 44 times; Carlo in *Linda di Chamouni* (Donizetti), 6 times; Ernesto, in *Don Pasquale* (Donizetti), 32 times; Don Ramiro, in *La Cenerentola* (Rossini), 3 times.

1844.—Paolino, in *Il Matrimonio Segreto* (Cimarosa), 9 times; Edgardo, in *Lucia di Lammermoor* (Donizetti), 9 times; Don Carlos, in *Don Carlos* (Costa), 5 times; Otello, in *Otello* (Rossini), 5 times; Roggero, in *Corrado d'Altamura* (Ricci), once.

1845.—Gualtiero, in *Il Pirata* (Bellini), 5 times; Ferrando, in *Il Cosi fan Tutte* (Mozart), twice.

1846.—Oronte, in *I Lombardi* (Verdi), 11 times; Percy, in *Anna Bolena* (Donizetti), 9 times; Enrico, in *Don Gregorio* (Donizetti), twice.

1847.—Jacopo Foscari, in *I due Foscari* (Verdi), 3 times; Uberto, in *La Donna del Lago* (Rossini), 17 times.

1848.—Fernando, in *La Favorita* (Donizetti), 49 times; Raoul, in *Les Huguenots* (Meyerbeer), 119 times.

1849.—Masaniello, in *Masaniello* (Auber), 12 times; Jeann, in *Le Prophète* (Meyerbeer), 45 times.

1850.—Rambaldo, in *Roberto il Diavolo* (Meyerbeer), 6 times; Lazaro, in *La Juive* (Halévy), 4 times.

1851.—Tamino, in *Il Flauto Magico* (Mozart), 8 times.

1853.—Il Duca, in *Rigoletto* (Verdi), 32 times.

1856.—Manrico, in *Il Trovatore* (Verdi), 28 times.

1857.—Alfredo, in *La Traviata* (Verdi), 9 times.

1858.—Lionello, in *Maria* (Flotow), 30 times; Don Giovanni, in *Don Giovanni* (Mozart), 11 times.

1859.—Viscardo, in *Il Giuramento* (Mercadante), once.

1861.—Il Duca, in *Un Ballo in Maschera* (Verdi), 29 times.

1864.—Faust, in *Faust* (Gounod), 59 times.

1867.—Romeo, in *Romeo e Giulietta* (Gounod), 11 times.

These 935 performances have been thus divided among the fourteen composers:—In operas by Donizetti, Signor Mario has sung 225 times; Meyerbeer, 170; Rossini, 143; Verdi, 112; Bellini, 82; Gounod, 70; Mozart, 68; Flotow, 30; Cimarosa, 12; Auber, 12; Costa, 5; Halévy, 4; Ricci, 1; and Mercadante, 1. It may be noted that on forty-one occasions, not included in the above reckoning, the singer has appeared in fragments of operas. But two new impersonations were attempted under these conditions. In 1843 he three times appeared as Arnoldo in the second act of Rossini's *Guglielmo Tell*, and once as Lindoro in a selection from *L'Italiana in Algeri*, by the same composer. Tenor parts almost invariably demand of their impersonator youthful looks, graceful presence, and gallant bearing. How completely Signor Mario, after the decline of his vocal gifts, met these requirements, there is no need again to record. There is perhaps but one tenor part of importance in the whole operatic repertory, the adequate portrayal of which exacts of the singer an appearance of age and infirmity. This is Lazaro—Eleazar he is named in the original—the chief character in Halévy's *La Juive*, and especially devised for M. Duprez. As Lazaro, Signor Mario was required for the first time in his life to whiten his locks, line his face, and present himself as the father of the heroine. The opera has not been repeated since its first production in Italian in 1850. A revival of the work was promised in the prospectus of Covent Garden of this season, with a view to Signor Mongini's attempting the great part indeed of Lazaro, and the appearance of Mlle. Lucca in the character of Rachel. But the plans and pledges of impresarios seem

to be rather designed to entertain the credulous than to serve any really useful purpose. Halévy's music has at no time obtained favour here commensurate with its popularity on the Continent. Some day or other, however, *La Juive* may be worth reproducing in London, if only on the ground of its being the one opera in which Signor Mario consented to look otherwise than young, winsome, and chivalrous.

BISHOP PERRY AGAIN.

(From the "Choir.")

Some men in high places seem to forget the old adage that when you have nothing to say, it is better to say nothing, and that silence is less injurious than a bad reply. At any rate, Dr. Perry, the Bishop of Melbourne, is of the number of those who not only lay themselves out for censure, but who, when they have obtained that which was the logical and most richly merited result of their conduct, seem unable to accept it with the Christian resignation which they so much desiderate in others when they are the aggressors. It will be remembered that some time ago this Antipodean dignitary issued an order against the wearing of white dresses by the young girls at confirmations, and that further he declared intoning to be illegal, and in his strictures on the practice almost equalled Canon Brooks of unhappy memory, who described it as "a device of Satan." To this most unpractical and Popish edict we at the time directed attention, and the *Guardian*, which is always distinguished by its respect for recognised authority, coincided in our view, describing Dr. Perry's conduct as "a stupid and ill-tempered attack on choral services in parish churches." This wholesome rebuke seems to have roused the right reverend prelate, and, doubtless smarting under the blow, he essays to reply, and in a lengthy letter in Wednesday's *Guardian* he states his views. On the question of the white dresses he is inexorable, and quotes St. Paul's injunction that women should come to church with covered heads, as a proof that he also, as a bishop, has a right to issue directions *a-la-mode*, an admission—mark it, O Record!—that the good Bishop believes in the modern ritualistic figment of Apostolical Succession, a proof of soundness on which the English Church Union will doubtless proceed to congratulate his Lordship without delay. When, however, he comes to the musical question, he is still more dogmatic, and informs us that "according to his deliberate judgment the intoning of the prayers and responses in a parish church is unauthorised by the rubric, and, moreover, is injurious to the spiritual character of a congregation," and that he has therefore "felt it his duty to express, plainly and publicly, his opinion that the practice is illegal, and to do all in his power to restrain it within his diocese." Argument the Bishop does not offer,—which is, perhaps, the greatest proof of discretion he has given throughout the controversy. With an amount of spiritual pride worthy of a Hildebrand, he proclaims his intention to govern on the "*Sic volo, sic Jubeo*" principle, which is as absurd as it is illjudged, and forgetting that he is condemning the practice of the whole of the English Bishops, inasmuch as there is not a single diocese where the choral service in parish churches is not sanctioned, even if it be not openly encouraged, he states his intention of adhering to the course which the *Guardian* wisely described as "an instance of the spirit of childishness which will suddenly break out in a man, be he ever so good and placed in ever so high and responsible a post." Such is Dr. Perry's rejoinder.

On this melancholy display of personal feeling, this evidence of a warped and misguided mind, it is useless to express an opinion with a view of altering the course of events; but we may perhaps be allowed to recommend Dr. Perry to try a change of air to England, a remedy not unknown to his brethren of the Colonial Episcopate, as it might remove the *malaise* from which he is evidently suffering, while it is quite possible that the sojourn might also restore him to his right mind. When a man, no matter whether he is a bishop, priest, or layman, opposes his individual judgment to that of the majority of the leaders of the body to which he belongs, it may fairly be accepted as an indication that his mental balance is disturbed, and although from the reports of Mr. Horsley, a leading musician of the same colony, it would appear that music is a favourite pursuit among the people, it is not impossible that the climate of the land of gold is in some mysterious way connected with this dismal exhibition. Even the most puritanical of English bishops would never attempt to fulminate such a bull, much less to enforce it, and we therefore trust that in no case it will be obeyed. While we are perfectly ready to accept the well-worn cry "liberty in non-essentials, and in all things charity," we must distinctly join issue with an imperious gentleman of Dr. Perry's calibre, and we trust that if such a misfortune as his translation to an English bishopric should ever befall the Church in this country, he will receive a lesson from his clergy that bishops are but ministers, and not makers of the laws of the Church.

When Yellowjaws is blanched white,
And covered o'er with mildew quite;
When twice the child, ere once the man,
He meets his yesterdays again;
Then will he find that Patti's charms
Are proof against his false alarms:
Her lovely, bright, and ringing voice,
Still making each and all rejoice;
And when it stops, as once it may,
Its echoes clear shall ring for aye.

SIMON APFELBLOOM.

THE LONDON ACADEMY OF MUSIC.

The annual morning concert of the professional students of the London Academy of Music took place at St. George's Hall, on Saturday afternoon, under the direction of Professor Wylde, Mus. Doc., and was attended by a large assemblage. In accordance with announcement, there was no attempt made to produce a *coup d'œil* by the exhibition of the students. The names of the successful competitors for gold and silver medals were published with the selection of music performed, as were also the successful candidates for the six scholarships competed for on the Thursday previous. The list of past students who have distinguished themselves was also annexed. The academy is justified in referring with pride to several of these last accomplished students, as proof of its successful training. Amongst them are Miss Kate Roberts, Miss Fanny Holland, Miss Dove Dolby, and Miss Matilda Scott. Many other names are scarcely less familiar, and are gradually rising in public favour. Of the students who took part in the concert on Saturday afternoon, especial praise is due to Miss Alice Bernard (Associate and Gold Medallist) for her fine performance of Mendelssohn's Concerto in D minor; to Miss De Lucie, for her spirited rendering of the same composer's Rondo Brilliant in B minor; to Miss Lizzie Moulding, for her neat execution of Steibelt's concerto in E major; to Miss Vargas for the accuracy of her playing in Chopin's *andante spinto* and *rondo* in E flat; to Miss Wyatt, for her charming performance of Dussek's sonata in B flat, with Herr Ludwig's violin; to Miss F. Harrison, for her steady and effective interpretation of Beethoven's Adagio and Rondo from the B flat concerto; and the Misses Chidley, Imeson, Codd, Griffiths, and Nicholls, for their clever performances of duets by Mendelssohn and Moscheles. Almost all these young artists were recalled and enthusiastically applauded. The strongest demonstrations were, however, reserved for two still more juvenile pianists. Little Miss Florence Hutchinson's talent always ensures her an ovation, and her appearance was the signal for "much clapping of hands," which her clever performance of a difficult fantasia warmed into loud and well-deserved plaudite. Little Miss Augarde, the other juvenile, is about the same age, and played Hummel's concerto, *Les Adieux de Paris*, with orchestral accompaniment, in a manner that fairly astonished the audience. Kreutzer's violin concerto in D, cleverly executed by Mr. Felix Sommer, pupil of Herr Ludwig, showed that violin as well as pianoforte playing is successfully studied at the London Academy of Music. The vocalists were almost as numerous as the instrumentalists, and displayed their voices and style to much advantage. The two prize scholars, whose term of instruction expires this season, showed how much they have benefited by Signor Schira's teaching. Miss Beverley sang an aria by Alary, and Miss Emrick Rossini's "Una voce poco fa," both were warmly applauded. Miss Hancock, who has just gained the vocal scholarship, sang "A te ride," from *Il Crociato*, and fully justified the decision given in her favour. Miss Hamilton sang "Fatal Goffredo," by Donizetti; Miss Jennings "They weave a bridal wreath," from *Mina*; Miss Williams, "Di piacer," by Bellini. All three young ladies were successful in eliciting considerable commendation. A duet by Miss Lonsdale and Mr. P. Criddle, entitled "Si La Stanchezza," was a pleasing feature in the programme; but still more so was Signor Schira's new trio, *Le Tre Vivandiere*, sung by his three pupils, Miss Jennings, Miss Billerton, and Miss Mitchie. The trio is one of Signor Schira's most pleasing compositions, and the admirable way in which it was sung testifies to the success of his teaching. Dr. Wylde conducted the orchestra, in the most efficient manner, Herr Lehmeier, on the pianoforte, supporting the vocalists with his usual skill and ability. The names of the successful candidates for scholarships are as follows:—Miss Denon (pianist), Miss Lizzie Moulding (pianist), pupils of Professor Wylde; Miss Goodman (pianist), pupil of Mr. Salaman; Miss Manwell (vocalist), pupil of Signor Traventi; Miss Hancock (vocalist), pupil of Signor Lablache; Miss Perkins (violinist). The following students gained medals at the last competitive examination:—Miss Orie, gold medal; Miss Alice Bernard, gold medal; Misses Vargas, Codd, Imeson, Gray, Chidley, Moulding, and Master Speen, silver medals.

OUR CONTEMPORARIES.

THE SOCIETY OF ARTS' CONCERTS.

The *Graphic* says:—

"Another of the Society of Arts' concerts took place in the Albert Hall on Wednesday, when the usual hackneyed selection was duly performed to, we hope, an edified audience. As concerts, these entertainments are really not worth notice. Of course, when looked upon as the first step towards that golden age of music dreamed of at South Kensington, they become significant. We are authoritatively commanded not to 'despise the day of small things,' and the Albert Hall concerts are certainly very small things indeed."

WAIFS.

Mr. Frank Matthews, the well-known and esteemed comedian, died on Monday, the 24th inst., at his residence, Linden House, Bayswater.

Mr. G. Amphlett Morgan has been appointed organist and choir-master of the Congregational Church, Blackheath.

Mr. J. Rudkin, R.A.M., has been appointed to the vacant bass stall at Christ Church, Lancaster Gate, *vice* Mr. J. Matthews, resigned.

Mr. J. Matthews has been appointed choir-master at St. Mary's, Stoke Newington, *vice* Mr. J. Rudkin, resigned.

Musical Jones's doctor, last week, forbade him to eat pastry. Musical Jones simply responded to his medical man by saying dolorously, "Good-bye, sweet tart, Good-bye."—[Punch].

We are glad to state that at another city church, that of St. Olave, Hart street, Mark Lane, the choral service and surpliced choir are to be the rule in future.—*Choir*.

Mdlle. Ilma di Muraka left London for the continent on Wednesday evening. Mr. Maurice Strakosch left London for Paris on Monday. Mr. Max Strakosch took his departure the day previous.

Capeaux, the sculptor, is engaged on a colossal piece of statuary destined for Auber's tomb. The composer will be represented surrounded by groups emblematic of his various operatic *chefs-d'œuvres*.

Madame Parepa-Rosa and Mr. Rosa sail this day from Liverpool for New York, preparatory to making arrangements for their operatic campaign through the United States and Canada. Miss Clara Doria, Mrs. and Mr. Aynaly Cooke, with other members of the operatic *troupe*, will leave England on the 7th September.

The Annual Choral Festival in the old Abbey Church of St. Alban, Herts, took place on Thursday week, when Dr. Wordsworth, Bishop of St. Andrews, who has always been well known as a defender of the Choral Service, was the preacher. The railway companies lent their aid to the undertaking, and offered return tickets at single fares.

Promenade concerts will be revived at Covent Garden on the 19th of August, under the direction of Mr. Rivière, of the Alhambra. Mr. Mapleson will renew his winter series of Italian opera at cheap prices at Covent Garden in November and December, and at Christmas Mr. A. Harris will have the Covent Garden Theatre for pantomime.

Mr. Longhurst, of Canterbury, who may be recollected as the Master Longhurst who sang with Miss Stephens (the Dowager Countess of Essex), in the opera of *Henri Quatre*, the duet of "My pretty page, look out afar," by Bishop, has composed an oratorio, *David and Abalom*, the words selected from Scripture by the Rev. H. Gearing, of Canterbury Cathedral, which will be produced at Christmas by the Canterbury Harmonic Union, of which the Dean is President.

Their Imperial Majesties of Brazil, during their recent stay in Birmingham, went to the Town Hall, where Dr. C. Swinnerton Heap, in the absence of Mr. Stimpson, performed a selection of music on the organ. His Majesty expressed great pleasure at the performance, and, at his request, Dr. Heap had the honour of being presented to him, and of receiving his congratulations on the manner in which he had acquitted himself.

The fine weather of the past week has not assisted theatrical managers; and already we hear of the imminent closing of several of our leading establishments. Saturday is announced as the closing night at the St. James's; after which Mrs. Wood and her company will proceed to the provinces. Mr. J. L. Sefton will manage the business out of town. In the meantime the theatre will not be kept closed, as an English opera company, headed by Mr. Sims Reeves and Miss Rosa Hersee, will occupy the boards during September and October.—*Liverpool Porcupine*.

As Bellini's *Sonnambula*, performed by an English Opera company, was included in the category of musical entertainments at the Crystal Palace last week, it is as well to record that the acting and singing of Miss Blanche Cole, as Amina, and Mr. G. Perren, as Elvino, were of a nature to cause regret that the two artists have not the opportunity afforded to them of appearing in a national Opera House in this vast metropolis. The execution of the *rondo finale* by Miss Blanche Cole could challenge comparison with many foreign singers who have been heard in this country in the *Sonnambula*.

A season of English Opera will come off at the St. James's Theatre, under the direction of Mrs. John Wood and Mr. Henry Hersee, commencing in September. Amongst the artists engaged to appear are, Miss Rose Hersee, Madame Florence Lancia, and Miss B. Cole; Mr. Sims Reeves, Mr. Byron, Mr. Connel, and Mr. Henry Clive Hersee, &c. The musical arrangements will be under the direction of Mr. Sidney Naylor and Sir Julius Benedict. *The Colleen Bawn*, by Sir Julius Benedict, Macfarren's *Robin Hood*, and Wallace's *Lurline*, will be amongst the operas produced.

COMMON CAUSE IN THE COUNTY COURT.—Subjoined is the conclusion, according to the *Globe*, of a County Court case, wherein Tietjens was sued by a perruquier to recover £7 s. for a wig which she had ordered, to wear as Marguerite in *Faust* :—

"Mlle. Therese Tietjens, defendant, said the wig produced was not of the colour she had selected; it did not fit her, and was not the natural hair she had stipulated for, and therefore she declined to pay for it. The jury found a verdict for the plaintiff."

Of course. At this time for betting it would be as safe as seasonable to lay any wager that the jury was composed of small shopkeepers.

The Choral Festival movement, says the *Choir*, is at last reaching the metropolis, which has so long been unfavourably distinguished as the only district in England where it has made no progress. A few weeks ago we chronicled a successful gathering of parish choirs at St. Matthias, Stoke Newington, and we are now enabled to add Croydon to the list. A festival was held in Mr. Scott's fine church last week, and as the large sum of £80 was collected at the offertory, the service would appear to have found favour with the people.

Our American cousins are still discussing the invitation of the Albert Hall authorities, and are considering the relative qualifications of their greatest organists for the honour of representing the country at the proposed International recitals. Among the names most prominently mentioned is that of M. Eugene Thayer, of Boston, who is not only an able performer, but is doing much to promote the progress of high art by his free organ recitals, at which only classical works are performed.—*Choir*.

Four young gents at Sioux City, Iowa, went out to serenade the bells of the city the other evening. It was a quartet of good voices, and for fifteen minutes they entranced all the neighbours as they sang under the windows of the beauty's domicile. By-and-bye a black face and woolly head followed a hand which held a candle out of a window in the second story, and a voice exclaimed, "Look a heah, young gemmen, Miss Minnie went over to Covington to-day, but I've oblegged to ye all the same!" The quartet separated.

CANADA.—The *London Free Press* of June 29 gives an account of the Belmuth colleges, and a special one of the concert given at the Ladies' College. We extract the following remarks :—

"Last evening the ladies' college closed for the summer vacation, when the usual concert was given. The superior character of these half-yearly performances has become such a well-known fact that we were not surprised at the large audience assembled for the occasion. The whole was given in a manner clearly showing the skilful instruction that we have always noticed in the musical performances at this college, and we most heartily congratulate Dean Helmuth on having secured the services of such first-rate teachers as Miss Clinton, for the instrumental, and Misses Hutton and Williams for the vocal branches. The most prominent amongst Miss Clinton's pupils was Miss Armstrong, and to this young lady the honour of the first prize was most deservedly awarded. In her performances she displayed such good execution and refined expression remarkable in a young student. Misses Chittenden, Hunt and Peters also distinguished themselves by their brilliant solo pieces, and the concerted playing was characterised by great precision, neatness and brilliancy, proving how carefully these young ladies have been trained. The vocal music was in every way equal to the instrumental. In this department the first prize was awarded to Miss Thomas, whose voice was particularly charming, and when blended with the beautiful contralto of her teacher, Miss Williams, produced quite an effect. Prizes were also given to Misses Bell and Campau, two worthy pupils of Miss Hutton, under whose care the choir has made most wonderful improvement, the part-songs and chorus being rendered with exactness and brilliancy."

TO SHIRLEY BROOKS, ESQ.

Sir,—I read in the *Athenæum*, that—

"Rome in ruins is always a sad spectacle,—a painter whose pencil no longer responds to the dictates of a once lively fancy,—a sculptor whose chisel fails to mobilize in marble the features which he could once so easily have vivified,—anything in art which exhibits decay, is depressing; but on the lyric stage, when audiences listen to a voice which has no longer power to charm, where charm once was in the ascendant, nothing can be more deplorable than to be spectators of a vain struggle with Nature, and to be compelled to strive for other reasons for the presence on the stage than those which first induced the artist to try his fortune thereon."

Will you courteously explain, and oblige, yours emphatically,

SIMON HALP.

WEIDENWANG.—The monument erected here to Gluck, who was a native of the place, was duly inaugurated on the 5th July.

MILAN.—M. Achard, the tenor of the Opéra-Comique, is here. He intends singing for the future on the Italian stage.

REVIEWS.

Musical Bijou. No. 27, Nine Christy Minstrels' Songs. [London: Metzler & Co.]

The numerous lovers of Christy Melodies may now indulge their taste very cheaply; seeing that, for sixpence, are obtainable nine songs, including such old favourites as "U-pli-dee," "The Dutchman's Wee Dog," and "Shoo Fly." We can add nothing in commendation of the music likely to augment the esteem it enjoys among a large section of the public.

The Practical Choir-Master. A Quarterly Publication of Original Anthems, Canticles, and other music, suitable for use in Divine Service. Edited by W. SPARK, Mus. Doc.

This publication, the first number of which has just appeared, professes to be "practical," and from a practical point of view it must be judged. We therefore have no right to grumble if it fails to present us with elaborate compositions, suited rather to the professional cathedral choir or the concert room, than to the parish church. Dr. Spark will doubtless keep in view the greatest benefit of the greatest number, and adapt his work as to spread its usefulness over a wide surface. This intention appears plainly enough in the part before us, which contains nothing lying beyond the means of an average choir. Mr. Henry Smart leads off with an arrangement of the *Te Deum*, in which his well-known scholarship and excellent taste appear to great advantage, though confined within a necessarily limited range. Next comes Sir Julius Benedict with 'an Introit, "Not unto us," and a "Kyrie," both very simple and both very solid and musician-like. M. Darnault, the organist of St. Roch, contributes a short Anthem, "I will love Thee, O Lord," for solo with unison chorus—a welcome offering to small country choirs, and one likely to meet with great favour among congregations, owing to its attractive themes. Sir Gore Ouseley follows the French composer with a full Anthem, "Plead thou my cause," which is a contribution of importance to church music. Written with a free hand and in a powerful style, there can be no question of its acceptance where the means for an adequate rendering exist. A setting of the first offertory sentence by Professor Stuart, and of the Litany responses by the Editor, conclude the "inaugural" number of a publication which bids fair to prove of very great value. We may add that the form of the work is handy, and its appearance elegant.

MUSIC RECEIVED FOR REVIEW.

HODDER & STROUDON.—"Congregational Anthems and Collects." THE DUNCAN DAVISON & Co.—"The Streamlet," Song, by W. T. Gibbons. "The Joyous Galop," for the pianoforte (with voice part *ad lib.*), by W. B. Graham. "The Prisoner's last Song" (words by Chedwick Tichbourne), by J. P. Goldberg. "Ethel," Romance by Brinley Richards. "Thy Child's an Angel now," song by Francis Howell. "The silent hours," song, by G. W. Rodger.

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